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University — Université

University of Alberta

Degree for which thesis was presented — Grade pour lequel cette thèse fut présentée

M.Ed.

Year this degree conferred — Année d'obtention de ce grade	Name of Supervisor — Nom du directeur de thèse
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THE UNIVERSITY OF ALBERTA

SECONDARY ART EDUCATION:
PERCEPTIONS OF PURPOSE AND VALUE

By

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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES

AND RESEARCH IN PARTIAL FULFILLMENT OF THE

REQUIREMENTS FOR THE DEGREE OF MASTERS OF EDUCATION

DEPARTMENT OF SECONDARY EDUCATION

EDMONTON, ALBERTA

FALL 1984

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ABSTRACT

Questions regarding the role and worth of art are readily apparent in current and historical art educational literature, as well as situationally evidenced throughout many public schools. This study was initiated to investigate the nature of understanding regarding the art program which was held by its most significant participants: its art teachers, student teachers and their students.

Twenty-four persons consisting of four Art Teachers, four of their Student Teachers, and four each of their Art Students, participated in this study. Art Teachers and their Student Teachers were interviewed seperately, while the Art Students were interviewed in groups of four. Questions based on the literature regarding art educational purpose as well as official curricular sources, were posed in random order, providing the opportunity for participant-initiated concerns to be raised.

Responses were grouped so as to identify thematic concerns and issues. These themes were analyzed in order to clarify what meanings these participants held, and to further facilitate defining what implications these held for art education generally.

Results of the study indicate rather strongly a

continued unacceptable level of isolation for Art Education in the public schools, concomitant with the assessments of many art educators as published in current journals and related literature.

ACKNOWLEDGEMENTS

With a great deal of appreciation to Dr. J. Jagodzinski, for all his assistance and support in helping me bring together all the varied pieces of this research which spanned a four year period and was begun prior to an association with him.

I would like to sincerely thank the other members of my committee, Dr. D. Massey and Dr. L. Beauchamp, for their assistance despite their own heavy schedules.

To my lovely wife, Avril
who has forgotten more than I will ever know
about supporting this venture.

With love to our two boys, Aaron and Kyle
who, despite many trys, couldn't magically make the
"phesis"
go away soon enough for them.

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CHAPTER ONE

Introduction and Justification

Since its inception in the 1800's art education has been redefined repeatedly in order to fulfill the expectations of various educators. These have attempted applications towards social or educational purposes (Jagodzinski, 1977:1), and more recently towards an application of art based upon a rationale more indigenous to art itself (Eisner, 1972:5). Regardless of the stance taken, or the orientation of the art teacher, art education has nevertheless been largely regarded as ultimately providing a "unique and essential component" in the education of all persons. (Hausman 1965:14)

Attempts at isolating and defining this "essential component" have not met with much success as the purposes for which art has been taught are not necessarily those which can be stated formally and presented as clear cut objectives. Instead, much of the rationale for its instruction exists as a consequence of its perceived value, as noted by its teachers. Since art teachers assume the task of setting their own objectives and goals, many educators including Lanier (1972:15) believe it is here that one can identify much of the value inherent in the art activity, and the benefits to be derived from it.

The necessity for the art teacher to freely interpret

curricula and to develop a personal approach to art instruction carries with it some potential for an imbalance; a program geared towards the interests and concerns of the teacher.

This suspicion is not without foundation as historically art teachers have assumed a totally independent role in regard to curricular and methodological issues, to such an extent that unlike other professional groups, they have "clung to the idea that all art teachers know instinctively what good instruction is, and thus need no direct guidance and supervision." (Hubbard, 1967:134) This assumed role of expert has obvious implications for the structure and direction of the art class.

Illustrations of the kinds of disagreements pertaining to the function of art in the general curriculum include arguements that the uniqueness of the program exempt it from the usual regimen of curriculum planning and educational evaluation, and in contradiction, that the unique characteristics should in no way impede its placement into existing curricular structures and evaluation strategies.(Day, 1980:347) A lack of consenus on matters such as this have been a persistent and disabling factor in the establishment of a common ground for art education, and in the "lack of a concise and reasonable rationale to support the desirability of art activities as part of the formal education of the young." (Lanier, 1972:15)

Although some specific set of beliefs may be held by every art teacher, there is no certainty that this set of beliefs has been translated into a workable and positive rationale that reflects the values of the teacher and the students. There exists the need for continual disclosure of the individual interpretations of purpose for the art program as perceived by its teachers and students.

Three different groups consisting of teachers, student teachers and their students may be found operating within the confines of the art class. Art teachers have traditionally defined the program according to their own set of values, while their students, the persons for whom ostensibly the program is created, have rarely been consulted or represented in documentation about the value of art in either a social, personal or academic sense.

Between the teacher and the students there are the student teachers, who occupy the contradictory position of reflecting the questions of the student which then must be dealt with from the perspective of the teacher. In this transitionary position they possess sufficient knowledge of the issues of art education to express an opinion on its value in school, but are not yet accustomed to such issues to the extent of possibly substituting rhetoric in lieu of a more personalized response to enquiries regarding their teaching rationale.

It is significant to note that whereas each group, and

likewise each member of each group, is operating from a distinct vantage point, all are interdependent since the social situation, here referred to as the art program, is possible only through such interaction; namely between teachers and students. The identity of each member is directly related to the interaction among members. As stated by Berger and Luckmann (1967):

> Identity is ... a key element of subjective reality, and like all subjective reality, stands in a dialectical relationship with society. Identity is formed by social pressures, (and) once crystallized, it is maintained, modified or even reshaped by social relations. (p. 173)

Identity is not static, and is not brought to the art class by members of the various groups as a complete and unchanging entity. It is a "phenomena that emerges from the dialectic between 'individual and society.'" (Berger & Luckmann, 1967:174)

The view usually maintained regarding the perceptions of students in curricular matters, and the integrity of these perceptions, has been somewhat low. This may be partially accounted for if the institution of the school is not seen as clearly articulating its own function and thereby obscuring the definition of the roles of its participants. Colin Marsh (1979) found that the teachers' perceptions that the students knew little about school goals

were accurate. Marsh believes that this is an indication of a serious problem regarding the school's function.

> There is undoubtably a dilemma here, and it needs to be resolved. Teachers apparently assume that they know the school goals. They perceive that students do not know them but that they should understand them. Parents believe that teachers (and therefore students) are emphasizing the wrong things. The three major components of the school organization are at variance with one another with respect to school aims yet none is assisting the other in obtaining consensus. (p. 68; brackets in original)

This situation has created a great deal of tension as a result of this disagreement of fundamental purpose for schooling. Marsh suggests a more open communication system among parties could work toward at least a partial agreement as to what should go on in their high school. The exchange of attitudes is essential to a full portrayal of the art program. Students though, have not really had the opportunity to make themselves heard, in the sense suggested by Marsh. This situation according to Roland Meighan (1978) is probably due to the lack of credence given to the sutdent role in educational evaluation.

> The existing definitions of the situation appear to take teaching as more important than learning,

> the teachers' activity as more central than the pupils' - despite the official rhetoric of educational writing and debate that makes claims for the pupils' welfare as the central focus. Every other group involved in education, teachers, administrators, planners, parents, employers, can obtain a better hearing for its point of view through pressure groups or other channels, than can pupils. (p. 136)

Although students have not been consulted to any degree in regard to curricular issues, Meighan believes they have, to some extent, already been involved in teacher assessment. Operating from the assumption that students assess their teachers almost as a matter of course, he believes these perceptions have value as information about performance. (1978:125)

The validity of student perceptions of teacher performance has been well researched in regard to one specific avenue of teaching, the student teaching experience. (Meighan, 1974, 1978; Corrigan & Griswold, 1963; Veldman & Peck, 1963; Miller, 1971; Daw & Gage, 1967; Tacke & Hofer, 1979)

Meighan (1974:59) conducted a study to determine the degree of reliability and validity of pupils' perceptions and to develop a means of converting them into a readily available and relatively systematic form. He concluded that

even though "children are untrained observers, the possibility that their perceptions are reliable seems to be a real one, and are worth investigating furthur". These results concur with an earlier study by Veldman and Peck. (1963:346)

Art teachers and art students give meaning to the art experience. In the situational inquiry orientation that is the basis of this research, the problem is to describe the meanings which participants give the art situation. Such an accounting "is called phenomenological description,". (Aoki, 1978:55) The main intent in this describing is the laying out of the experientially meaningful, authentic intersubjective understanding in terms of meanings held by actors. A researcher in the situational interpretative orientation must attempt to provide answers of an interpretative kind. This explaining "requires striking a responsive chord among people in dialogue situations by clarifying motive, authentic experiences and common meaning." (Aoki, 1978:60)

Meaning in this study refers to those meanings which participants hold regarding the art experience in the high school, which is in contrast to the function of art in a more general sense. Such an understanding of art would be far more complex if at all possible. In determining meaning for art it is accepted that complete disclosure is not attainable since much that is the essential property of this

experience is not easily articulated.

> If all meaning could be adequately expressed by words, the acts of painting and music would not exist. There are values and meanings that can be expressed only by immediately visible and audible qualities. (Dewey, 1934:74)

This study will therefore be restricted to the disclosure of meanings of the art education program held by teachers, student teachers and their students. Perceptions of the value of art in the high school will be investigated to ascertain what understandings are held by each of these groups, and what these imply with regard to their art program.

THE PROBLEM

This study will examine the meanings regarding art education held by teachers, student teachers and their students. More specifically, through the use of interviews, perceptions of the worth of art in the high school will be investigated to ascertain:

1. What are the underlying meanings of the high school art program that exist for the art students?
2. What are the underlying meanings of the high school art program that exist for the art teachers?
3. What are the underlying meanings of the high school art program that exist for the student teachers of art?

LIMITATIONS

It is not the intent of this study to ascertain what factors have contributed to the attitudes presently held by teachers and students. This study is limited to the disclosure of perceptions held by significant participants in the defined social setting.

CHAPTER TWO

REVIEW OF THE LITERATURE

Introduction

This chapter is a compilation of literature which is suggestive of the diversity of approaches one may bring to the art class, and that which helps elucidate the primary purposes which art has been perceived to fulfill historically and theoretically.

Part I is presented as an historical survey of the key approaches or purposes for which art has been formally applied in North American school systems.

Part II is an outline of meanings which are generally applied to art education by parents, administrators, curriculum planners, students and art educators themselves.

Part III consists of a comparison of major epistemological variances within art educational philosophy; variances that form the basis of multipule pedagogical approaches of art educators. These may or may not reflect the thinking of art teachers, art students and student teachers.

Part I

Art Education: Historical Survey of Purposes in North America

The justifications for art as a school subject have

undergone a continuous shift in rationale created by the changing demands of an industrial/technological society, and the perceived intrinsic values of art as an educational necessity, largely predetermining theoretical acceptance in contemporary education.

The degree to which any single factor has taken precedence as an acceptable justification has been historically rooted, one time prized for its pragmatic industrial contributions, another time, its therapeutic virtues to escape the drudgery of the marketplace. No single all encompassing rationale for art exists and it is likely no singular purpose will evolve in the near future.

Plummer (1977) has summarized art educational movements as demonstrating a concern for:

> beauty; for appreciation; for production; for cognitive development; for free expression; for progressive education and for creative and mental growth. Since the mid-century it has allegedly promoted creativity, has been a behavioral objective, and a standard for competency.(p.16)

Prior to 1870 art instruction was largely non-existent, and where found, it was to be noted in isolation taught by volunteer teachers according to their own methods and individual philosophies (Keel, 1965:36). Considered

extravagant, it was given low priority in general educational thought and although it was a part of the Program of Studies prior to the 1850's (Gaitskell 1970:31), it was not a mandatory course of study in any widespread sense.

It was the economic reality of the mid to late 1800's in New England that would spawn the first concerted efforts at art instruction. William Minnifie, Baltimore drawing instructor, envisioned the role of art instruction to be technical drawing and its goal to be the equipping of students to join industry. He pointed out that in 1852 Americans imported $36,000,000 worth of textiles from Britain and $11,000,000 worth from France. He reasoned Americans could secure part of this market for themselves if students were educated to design American based textiles. In 1864 Boston Public Schools made drawing a required subject. The State of Massachusettes passed a law requiring that art be taught to boys over 15 years of age living in cities over 10,000. (Eisner ,1966:10)

In 1871 the legislature sent to England an invitation for Walter Smith, then Industrial Drawing and Crafts Teacher at the South Kensington School, to come to America and establish a program. Smith took the positions of Director of Art for the State of Massachusettes, and Supervisor of Art for the city of Boston, as well as principal of the Art Normal School. Smith saw art training as the acquisition of

specific skills necessary to offer a competitive challenge to the textile industry of Europe. Methods of instruction were selected on the basis of perceived need - the training of young designers, thereby necessitating a training methodology. Copy work exercises were utilized for turning young talents to productive good while instilling the rules and rigor of production design.

In 1874 a U.S. Bureau of Education Bulletin took note that what was cosidered an essential element of production, art knowledge, was "woefully deficient" and would affect production in the United States. (Eisner, Ecker, 1966:12) Persons such as Minnifie of Philadelphia and William Bently Fowle of Boston were quick to respond to the new requirements of technical drawing, and employed copy work exercises to increase design literacy.

By 1885 changing ideas saw an end to Walter Smith's direct presence with his return to England, but his influence continued to affect art education for many years. Keel (1965:35) noted that Smith's influence through his followers:

> ...dominated the young profession from the turn of the century, but practises were modified by the findings of the child study movement, by the Herbartian's concern for cultural and aesthetic appreciation, by the availabiliity of inexpensive art materials, by the forming of professional

organizations, and by the manual arts."

In Canada, education was largely affected by changes in the American school system, not always mirroring, but certainly showing the influences of American trends. In 1914, in Alberta, the Department of Education of the Province of Alberta issued its Outlines of Courses in Art and Manual Arts for High Schools. This document specified the program components prescriptively without a stated rationale in support of such demands. Classes such as Forge Shop for grade 10 included instruction such as:

> The processes involved in the elementary forging of iron should be embodied in the making of useful articles. Emphasis to be given to the proper methods of building and keeping the fire, the heating of stock and the use of blacksmith's tools." (1914:8)

This was followed by a list of specific objectives including the listing of particular items to be made. Such an approach reflected the industrial concerns of some art programs, and also demonstrated the understood purposes art was expected to serve.

The Department of Education in Alberta stated in 1925 that the "value of art as a subject of study is debated today, perhaps more keenly than at any time since its introduction into the curriculum." (1925:12) It suggests a resolution to the debate by an acceptance of the notion that

art can enter into the everyday world "by creating a new imaginary world to which we can all belong, where action, enjoyment, and experience do not involve complications or depend upon possession or mastery.." In line with this the document states that a desired outcome of the art program is a competence in drawing, which is a mainstay of art at this time. The student can expect to experience no great difficulty if he "has a fair foundation and average intelligence."

A number of events took place after the "industrial drawing" beginnings of the 1800's. Philisophical and psychological movements, independent research and group debates questioned the nature of learning and consequently the nature of teaching. In the 1800's the Child Study Movement under the leadership of G. Stanley Hall began to explore the child's mental and physical development. Hall and Dewey, both exerting a strong influence on the direction and concerns of art education, witnessed the scholiocentric (school-centered) situations ~~giving~~ way to the pedocentric (child-centered) curriculum. Hall (1901) stated, "the guardians of the young should strive first of all to keep out of nature's way and to prevent harm, and should merit the proud title of defenders of the happiness and rights of children."

Dewey's influence provided the ideological leadership for the Progressive Education Association (Eisner, Ecker

,1966:12) which, between Armistice Day of 1918 and the stock market crash of 1929, was the most energetically supported point of view for the improvement of instruction. Although the Progressive philosophy never achieved an overwhelming influence in American schools or universities, art education gained its greatest impetus in the elementary schools from the progressive education movement. The movement took some of Dewey's intentions to such an extreme that he felt compelled to clarify his thoughts by publishing his book, Experience and Education. Some of his writings helped spawn the term "creative self-expression", and this was freely interpreted to mean an almost hands-off approach to the teaching of art. Many of these concepts and suggestions were crystallized by Victor Lowenfeld who also laid the foundations for art educators of the forties and fifties in the North America as well as Europe. In the opening pages of Creative and Mental Growth, Lowenfeld stated in a manner similar to Hall, that if "children developed without any interference from the outside world, no special stimulation for their creative work would be necessary". (Lowenfeld ,1947:8)

The 1918 Cardinal Principles of Secondary Education formalized an attitude for art education that stemmed from its sixth principle, the worthy use of leisure. Leisure arts, as defined by this committee set a tone for art activities that neatly compartmentalized it as a less than

essential activity personally or socially. Herbert Spencer (Gaitskell, 1970:30) limited the function of art still further as activities of luxury one could engage in only after necessary human activities were accomplished.

Some of the most distinct periods of educational growth in art are noted by B. Jack Davis as moving from:

> the early attempts at developing a curriculum for the training of eye-hand coordination, to the more industrially oriented art curricula of the 1850's; to the culturally oriented art programs of the late 19th century; to the child centered art curricula of early 20th century; through the emphasis on good taste in the 1930's; to the creative thinking emphasis in the 1950's and 1960's; to the present day concern with aesthetic education or interrelating the arts. (Davis ,1970:5)

These movements help to denote major shifts in the development of art education, but of course do not indicate the myriad of factors which created these shifts.

PART II

Art Education: Perceptions of Function

Art education is currently under scrutiny for what it contributes to a 'basic' education. This demand is for an

outcome of the program which can be directly tied to the improved economic or social welfare of tomorrow's citizens. The popular or 'common wisdom' of the public in regard to such functions of art education tends to have an affect on the official curriculum, since the school system is directly tied to the demands of the greater society. The early economic needs of the industrial society are a case in point, whereby perceived social needs were translated directly into a definition of purpose for school based art training.

Many of the perceptions held regarding what place should be held by art are without foundation in sound educational theory. Eisner (1974) points out seven popular myths of art education, sometimes perpetrated by art educators as well as the general public. These are listed below with a brief description of their occurance.

1. Children develop best in art if left to their own resources, provided they have plenty of art materials and support from the teacher.

Based on a fear that schools and the public do not understand the child's natural development, this myth is perpetuated by many who see the child as inherently good and complete, and if not interfered with, would display all the natural characteristics of self expression. This myth does little to acknowledge the lack of 'natural understanding' adults possess who control their environment, and also

doesn't take account of the necessity for evaluating if other interferences have already taken place.

2. The major function of art education is to develop the child's general creativity through art.

As Eisner notes, "the idea that the art teacher should be part therapist and part mid-wife in the service of mental health and creativity has been salient in the literature of art education". There is nothing, on the other hand, in experience or research which gives art education any sense of monopoly on creativity, or for that matter, accepts the notion that artistic creativity can be carried over to other domains.

3. In art education, the importance lies in the process, not the product.

It is not reasonable to dichotomize the two since each implicitly necessitates the other.

4. Children see the world more clearly than adults.

There is no basis in fact for this arguement. While it can be demonstrated that perception must be learned, many adults envision the child's total being as 'unspoiled', consequently, so too with their art.

5. Teachers should not try to evaluate student art work

since the child's mind is qualitatively different from the adults.

Evaluation of student work by responsible art educators helps assess growth in artistic reasoning and expression, as well as providing the basis for improving and modifying the curriculum.

6. Teachers should not try to talk about art since verbalization usually kills it.

As Eisner states, learning to talk about art, "insightfully, poetically, and sensitively is one of the great educational needs in the preparation of art teachers." (p.98) Eisner also feels it is one of the most neglected in teacher education.

7. The best curriculum in art for primary children is one that provides the widest variety of materials with which they can work.

Variety often turns into superficiality, or a sense of 'groping around' for something substantial, if there does not exist a sound theoretical ground for teaching.

Stephen Dobbs (1974) has identified and neatly summarized some of the more important contributions to art educational literature. He notes the rationales for teaching this subject have been witnessed by art educators such as

Micheal Day, who describes such goals as using art to foster creativity, to permit sel expression, to train the visual sensibilities and stimulate psychomotor growth, to build leisure time activities, to increase knowledge of and appreciation for art in culture, to prepare for vocations related to art, to examine the mechanisms of mass media and technology, and to cultivate competency in imaginative and intuitive thought. (p.171-172)

Dobbs sees social goals as steadily increasing in frequency as a rationale , notably having been initiated as a means of educating youth to the needs of the industrial era, and leading to community planning, development of self esteem in the disadvantaged, and ecological consciousness.

These goals are applications to which art is applied and not rationales indicating a contribution only art can provide. What of the official art curriculum? The Department of Education in Alberta authorized a curriculum guide in 1969, which is still in use in 1984. This guide repeats the Program of Studies' guidelines as follows:

> To help the student:
> - develop perceptual awareness and sensitivity; to see, feel and appreciate design in the world;
> - develop an awareness and understanding of the art of the past and the present; - develop ability to apply his understanding of design principles to self expression in art and everyday living; -

develop in the various areas of the visual arts, such skills and techniques as may be necessary for the student's self expression. Student involvement will be continually influenced by the changing social patterns which may create a desire to investigate:

- contemporary and emerging art forms
- contemporary and emerging artistic vocabulary
- contemporary and emerging materials (Department of Education :1969)

These objectives loosely establish the direction of the official art program. Interpretation, understanding, class circumstances and many external and internal factors influence the actual program. The next section points out some of the more profound epistemological bases for variation within the field of art education.

PART III

ART EDUCATION: PERCEIVED DICHOTOMIES

Although often appearing to possess a totally contradictory stance, many of the themes which comprise the basis for much current epistemology in art education, are in fact somewhat more conciliatory in nature. In this chapter some of the more common themes which recur frequently through the literature are dealt with, in at least a cursory way. The intent of this section is to demonstrate the variances which affect art educational philosophy, and are the roots of many pedagogies of present art educators. The themes included in this section are:

Contextualist/Essentialist

Process/Product

Aesthetics/Meaning

Discursive/Non-discursive

Individual/Societal

A brief explanation follows each theme as presented.

Contextualist/Essentialist

Justifications for art have largely tended to fall into one of two camps; those of an instrumental nature, and those which rely on the contributions which are indigeneous to art. Eisner (1972:2) refers to these categories as contextualist and essentialist arguements respectively.

Contextualist justifications emphasize "the instrumental consequences of art in work, and utilize the particular needs of the student or the society as a major basis for forming its objectives." The second type, the essentialist justification emphasizes the "kinds of contributions to human experience and understanding that only art can provide. It emphasizes what is ...unique to art." (Eisner, 1972:2)

In a contextualist sense, art is not the focal point of the art program. Instead, the focal point may be the children's personal sense of satisfaction or increased self-esteem. It may be some social issue, or priorities which are deemed essential to a specific group, school or the greater society. In this sense the art is utilized instrumentally to reach some other desired end.

The term "instrumental" in this application evokes a less than preferential function for the art program, as if it implied a using of the program for purposes foreign to its intrinsic worth. Eisner felt some justification for such a rationale, but was more cognizant of the peculiar contributions art could make to the individual. He considered the:

> unique contributions it makes to the individual's experience with and understanding of the world. The visual arts deal with an aspect of human consciousness that no other field touches on; the

> aesthetic contemplation of visual form...The visual arts provide for our perception of form that vivifies life and that often makes an appraisal of it." (p.9)

Eisner suggests some of the more prevalent contextualist orientations, in contrast to the essentialist contributions include the following:

Contextualist Orientations

Avocational

It has been asserted for many years that a well rounded education prepares individuals to make good use of their leisure time. Art is sometimes justified on the grounds that it helps develop interests that can provide a sense of satisfaction after work in school ceases.

Therapeutic

It is argued that children need opportunities to express themselves in media other than words, and that art activities also contribute to the frequency of alleviating pent up emotions that cannot otherwise be generally expressed in the child's daily school routine.

Development of Creative Thinking

Art, it is claimed, has an especially important contribution to make to the development of creative thinking; therefore art should be a part of the educational program because it develops the creative abilities of the individual.

Compliment Academic Studies

Art activities develop the students' understanding of the academic study areas, in particular Social Studies, and hence should be used as an important resource in teaching those subject areas. In such a view art is considered a handmaiden to concept formation.

Physiological Base

For young children especially, art is said to develop the fine muscles and therefore improve the child's coordination. (Eisner ,1972:8-9)

Essentialist Contributions

Sense of Visionary

This function is achieved in at least two ways: first, art has been used to give expression to man's most sublime visions...

> when the artist takes an idea such as the divine and transforms it into a visual metaphor, he creates not only a specific object worthy of attention in its own right, he also creates a form within which man's most cherished values can be embodied. (1972:11)

As such, metaphorically, art also functions as a vehicle for the articulation of man's fears, dreams and desires.

Activation of Sensibilities

The art work itself educates us to the visual language

it contains. In turn, increased exposure will result in a greater capacity to respond to the work of art.

Vivifies the Particular

Art draws our attention to a specific time in terms of historical, environmental and personal significance it holds for the artist.

John Dewey (1934) regards instrumentality as a process of continuous assimilation of the work of art. Dewey states:

> there is no final term in appreciation of a work of art. It carries on and is, therefore, instrumental as well as final. Those who deny this fact confine the significance of 'instrumental' to the process of contributing to some narrow, if not base, office of efficacy. (p.139)

In this sense Dewey believed that the work of art could carry man to a "refreshed attitude toward the circumstances and exigencies of ordinary experience." (p.139) The "object of art does not cease when the direct act of perception stops. It continues to operate in indirect channels." (p.139) Here the seperation between the essentialist and contextualist camps becomes a bit diffused. If Eisner's terminology found its genesis in Dewey, the function of the instrumental aspects of art are not distinctly clear. The point is further made by Dewey's statement:

> Indeed, persons who draw back at the mention of 'instrumental' in connection with art often glorify art for precisely the enduring serenity, refreshment, or re-education of vision that are induced by it. The real trouble is verbal. Such persons are accustomed to associate the word with instrumentalities for narrow ends - as an umbrella is instrumental to protection from rain or a moving machine to cutting grass. (p.140)

It would seem that Dewey's statement may have been somewhat prophetic in suggesting that such terminology would spawn "verbal" troubles. Eisner's use of terminology, while suitable to his purposes, is not necessarily evocative of any singular meaning of the art experience.

Process/Product

Production, by its nature in an industrial sense, focuses squarely on the product. Any means employed or problems resolved are accomplished ultimately for the product which emerges from the labor and any amount of energy expended for non-production tends to be considered energy wasted. Such a singular rationale for involvement tends to exclude the process whereby the product evolved, a process which may prove a significant experience for the worker. Dewey (1934) suggests a preoccupation with the end product whether by artist or beholder leads to the turning out of a mechanical or academic product. Art work is subject

to this mechanization if in fact it is not regarded for its art-centered values.

The consummatory or continuously affecting quality of the art making/art appreciating phenomena is "recurrent throughout a work of art, and in the experience of a great work of art the points of incidence shift in successive observations of it. This fact sets the inseparable barrier between mechanical production and use and esthetic creation and perception." (p.138)

In mechanical production there can be no ends until the product is revealed and in this sense work and production can be reduced to labor and drudgery. In this Marxian light, art too can become a 'thing' without humanity.

> This means simply that the object produced by man's labor - its product - now confronts him in the shape of an alien thing, a power independent of the producer. The product of labor is labor given embodiment in a material form; this product is the objectification of labor. (Marx, 1844/1977:95)

Assumptions are often made that the 'process' has some meaning without the product, and it is desireable to neglect a product orientation as a debasing misdirection of art education. This has often been the case and it is likely that one who believes in the value of the product or the value of the process has done so at the expense of not

recognizing the other. The promoters of the 'process school' are not hard to find and many art educators of the earlier days of this century believed the experience of making art was supreme in importance and the material consequences of the endeavor were almost without significance, at least as far as admissions were concerned.

Eisner believed that any separation of the product/process schools was without foundation. Stated Eisner:

> Process and product therefore cannot be dichotomized: they are two states of the same coin. Processes can be improved by attending to the product and products improved by making inferences about the processes. To neglect one in favor of the other is to be pedagogically naive. (1974:95)

The dichotomizing of these two "sides" is surprisingly common to art education, and indicative of a deep misunderstanding of what is occuring in the artistic experience.

Aesthetics vs. Meaning

Art critic Nicolas Hadjinicolau has prepared a history of art he feels is in keeping with Karl Marx's statement that "the history of all hitherto existing society is the history of class struggles". (Hadjinicolau ,1978:7) In it he demonstrates that the unveiling of ideologies through the

interpretation of art is fundamental to an understanding of that art historically. Hadjinicolau notes the popular preference of an aesthetic reasoning to more fundamental interpretations of meaning, but separates himself from the aesthetically oriented art historians whom he regards as taking an insipid and superficial approach to art criticism if it is within a non-idealogical framework; "I deny the existence of an aesthetic effect which can be dissassociated from the visual ideology of a work." (1978:79)

If there are definitions of aesthetics which tie them down to simply implying sensory gratification, the meaning is limited to perception, and this, Dewey regards as not the gestalt of the object which aesthetics connotes.

> An object is peculiarly and dominantly esthetic, yielding the enjoyment characteristic of esthetic perception, when the factors that determine anything which can be called an experience are lifted high above the threshold of perception and are made manifest for their own sake. (Dewey ,1934:57)

This helps establish a definition of aesthetics which goes beyond mere physical response, again suggested by Lanier (1976), in suggesting aesthetic experience as being,

> ...compared to eating packaged cupcakes which provide no appreciable nutrients and do little to satisfy hunger, but are consumed

> solely for the 'pure' pleasure of their flavor. (p.19)

It would appear that socially, aesthetics have assumed somewhat of a derogatory, or at least, superficial implication and this maybe is due in no small measure to the handling of aesthetic problems in expedient ways. Lanier (1976) points out environmental problems are often avoided in favor of treating its symptoms. States Lanier:

> To put it crudely, and perhaps offensively, painting the ghetto in bright colors will not make it any less a ghetto and our urban slums are what they are primarily because they once served (and often still do) economic interests by being slums. (p.10)

Lanier regards the excuse of aesthetic whitewashing as a means of dispassionately dealing with social issues. It is this objectification of the objects, the denial of personal significance of the forms which man creates, which is an abuse to the aesthetics as defined by Dewey; that of the artistic- aesthetic bond of intimacy. (Dewey ,1934:49-50) Lanier believes the teaching of art should transcend purely aesthetic concerns, and move in the direction of critical ethical committment. Aesthetic experience is seen by many as self-consummatory (i.e. no experiental implications or consequences outside of itself). There is a need for a ethical committment. (Lanier ,1976:19-29)

Discursive/Non-Discursive

Susanne Langer reaffirms the importance of the aesthetic for an understanding and appreciation of art, but again notes that there exists a need to look beyond its purely sensuous qualities. Langer explains there is:

> ...a strong tendency today to treat art as a significant phenomenon rather than as a pleasurable experience, a gratification of the senses...But now, since everybody can read, visit museums, and hear great music at least over the radio, the judgement of the masses on these things has become a reality, and has made it quite obvious, that great art is a direct sensuous pleasure...This fact together with intrinsic 'unpleasantness' of much contemporary art, would naturally weaken any theory that treated art as pure pleasure. Add to this the current logical and psychological interest in symbolism, in expressive media and the articulation of ideas, and we need not look far afield for a new philosophy of art, based upon the concept of 'significant form'. (Langer, 1980:205)

This 'significant form' Langer mentions is not translated easily into language and therefore can never appeal to discursive reason. Langer refers to Wittgenstein

in stating that what is unspeakable in verbal language, and what viewed from our rationalistic (Verstandesmenschlichen) standpoint, may be called "the Unspeakable". (Langer ,1980:235) Langer states the discursive language is but one mode of communicative understanding, and "there is an unexplored possibility of genuine semantic beyond the limits of discursive language."(1980:86) This 'beyond', Wittgenstein's "unspeakable", can be communicated only in a form appropriate to it, if in fact it possesses qualities suitable to communication. The components of the visual language are the wares of the visual artist, allowing communication of subtle or even blatant statements.

In artistic expression the meaning must be apprehended by an individual, if not comprehended, and it is this personal identification which imprints the artistic communication to others. The act of artisticly expressing implies "the verbally ineffable, yet not inexpressable law of vital experience, the pattern of the affective and satient being."(1980:257)

Dewey (1934) states,

> Each medium says something that cannot be uttered as well or as completely in any other tonque... In fact each art speaks an idiom that conveys what cannot be said in another language and yet remains the same." (p.106)

Individual v.s. Society

The art of children has a significance to the greater society, if it were to take more notice. "Visual metaphors" representing values of a society are a form of criticism of that society displayed through art works.(Eisner 1972:15) Some art historians have taken this concept to an extreme, assuming a sociological ideology in which they see man pitted against a society which is not accepting of his individuality, and thereby oppressing and destructive.

Eric Fromm (1955:71) regards the making of art as vital to the evolution and meaningful existence of man. Fromm notes even the most primitive history of man shows us "an attempt to get in touch with the essence of reality by artistic creation." Art, says Fromm, "is one of the most significant way(s) of breaking through the surface of routine and in getting in touch with the ultimate realities of life.." He further states:

> It is characteristic of all culture that it builds a man-made, artificial world, superimposed on the natural world in which man lives... If he is completely enmeshed in the routine and in the artifiacts of life, if he cannot see anything but the man-made, common-sense appearance of the world, he loses his touch with and the grasp of himself and the world... To help in this attempt has been one of the functions of art..."

(Fromm,1977:71)

This 'natural' and 'essential' role of art has been regarded as subservient to the needs of an industrial/technological society, and the artist has had to define a role within this structure.

Vincent Lanier looks for a strong moral and ethical stance that will prepare students to deal with fundamental economic, political and social forces which can be deemed as oppressive. Lanier believes that whereas there has not always been a role of social/political involvement, now there must be a strong ideational and moral impetus in the arts. Society's concerns are often decided on the basis of economic and political factors which restrict humane decisions regarding issues from community planning to pollution. The arts, Lanier believes, have a responsibility to increase the consciousness of society in these affairs.

CHAPTER THREE

FORMAT OF THE STUDY

Walter Werner (1979:8) has suggested there should exist an integration of evaluation approaches to fully interpret the educational program. These he defines as ends-means, situational sense-making and critical sense-making perspectives. The ends-means approach is the old work horse of educational theorists exemplifed in the work of Ralph Tyler, and continuing to the present day. The other two approaches have seen varying uses on a more restricted basis.

The ends-means approach considers that the outcome of "the evaluation is improved effectiveness (efficiency, predictability, certainty) in achieving the prespecified goals of the system." (Werner, 1979:3). As such, it is at home in industrial or marketplace applications, but limited to uses where the final outcome is deemed the justification for processes employed. Whereas the ends-means perspective may indicate certain behaviors which may be related to certain attitudes, it cannot reveal with any depth what those attitudes are, and is therefore rejected as a suitable perspective for this study.

Critical sense-making occurs:

> ... when the evaluator 'makes problematic' that which is taken for granted in programs. To 'make

> problematic' is to make explicit and to question that which underlies our school experiences. The underlying data include the beliefs and thought-forms upon which our thinking and acting rest: presupposed standards, logics, images of man and the future, assumptions about knowledge, criteria of what is worth pursuing, root metaphors, and perspectives. (Werner, 1979:12)

Previously unquestioned meanings behind programs are investigated through critical interpretation, a primary intent of which is to require educators to be self-reflective and aware of fundamental beliefs which inform everyday decision making in classrooms. Werner characterizes critical evaluation "as a making explicit of foundations, an unveiling of the hidden, or a questioning of the taken for granted." (p. 15) While this perspective allows an analysis of the meanings implicit in the program, it does not provide information on feelings or attitudes held toward a program, i.e. the reception of that program by its participants. Nor does it provide information on the interpretations made by these participants.

The nature of the situational sense-making perspective is ideally suited to this study. Since a complete approach to evaluation requires the adoption of multiperspectives, including at least these three outlined approaches, this investigation of participant perspectives should therefore

be regarded as a deliberate attempt to focus on one aspect of the art program. The most suitable single perspective for this evaluation is the situational sense-making approach.

This investigation of the perceived meaning of the social situation known as the art program was dependent upon the definition of evaluation as 'the situational interpretation of school programs'. Within the confines of this definition, the following aims have been offered by Werner:

> The task of the evaluator is to uncover the relevance and meaning which a program has for the various groups involved: students...teachers...a description of the attitudes which the students bring to a program... The evaluator becomes the interpreter who asks certain questions: What sense are actors making of a program? What are their perceptions and viewpoints? What is its relevence for them? Do they view it as appropriate for their school situation? To collect these data, the evaluator needs more than his ends-means techniques and skills. He needs to interpret the entire meaning context in which he finds his program.(p.9)

The worth of any program is judged on its relevance and meaningfulness to those whose involvement makes it possible (p.9) Some tasks of situational interpretation include:

1. To make explicit the perceptions of various groups:

   1.1 What constitutes the 'program' in the view of the participating groups?

   1.2 Do they perceive the program as meaningful, relevant, and appropriate to their own situations and concerns?

   1.3 What are the perceived strengths and concerns? (p.10)

Procedures and Sample

A unit is defined for the purposes of this study as the combination of an art teacher, student teacher, and four of their students at the time of this investigation. Four units are included, comprising a total of twenty-four persons from three high schools of the Edmonton Public School Board. Three high schools instead of four were included because one of those involved had a student population of approximately 2500, and because there existed separate art programs (Fine Arts and Commercial Arts) in this school, offering a greater range of responses. Both programs were pedagogically similar with the respective teachers freely exchanging materials and approaches in rudimentary aspects. The concept of units provides a means to compare differences and similarities in attitude between, as well as within, units, since the aim of interpretation is not only description but the discovery of relationships.

High schools were chosen partially on the basis of accessibility. Selection was further limited to those high schools which were presently engaged in the student teaching practicum.

Art teachers were accepted as knowledgeable and suitable to the extent they were acceptable to the University of Alberta as cooperating teachers. Student teachers were likewise accepted as serious and sincere to the extent that they were presently engaged in the process of learning to be teachers. Selection was also limited to those student teachers who were presently involved in the student teacher practicum.

The selection of suitable high school students was handled by the art teacher. Teachers were asked to select four Art 30 students who were interested in sharing their feelings on the role of art as they perceived it. Since the assumption was made that the art teachers and student teachers were positive and sincere in their roles, it was appropriate to have students selected who were likewise deemed positive and sincere.

Interview procedures varied somewhat for each of the groups. Art teachers were interviewed for approximately one hour after an initial half hour meeting prior to the interview day. Student teachers were interviewed as a group of four for the purposes of identifying issues of social importance to the group. Individual interviews were then

conducted with each of the four student teachers. Art students were interviewed as a group of four only. This approach was considered to be adequate to gather information and attitudes which were of immediate importance to these participants.

Interest in this study was directed primarily towards "particular understanding" of art education, in contrast to the "general understanding" of a quantitative study (Willis, 1978:7-8). In this sense generalizations cannot be made to all art teachers, student teachers of art, or art students. Instead this study represents some of the meanings which can be extrapolated from the secondary school level formal art experience.

Data was gathered in an atmosphere of discussion where possible. Participants were asked to state rationales for teaching/taking art and discussion or questioning which began from this point. An attempt was made to have each person clarify their statements in as much as it was reasonable to do, and counter arguments were given in group interviews by other members.

Topics identified as significant in current literature were also introduced and from the combination of this literature and topics raised by participants the following themes were identified. Material which was peculiar to any one group is also included within the framework of these common themes:

1. Rationales -

a. The purposes and benefits for which art is taught/taken in high school.

b. Vocational and avocational considerations.

2. Attitudes -

The manner in which other persons (including other staff, parents, students, administration, etc.) are perceived to regard the value of art in the high school.

3. Student/Curricular Issues -

a. Students' choice and selection of art program.

b. Curricular issues such as perceived official stance, timetabling, content of program, the role of art in the context of the school generally.

4. Self-expression/Communication -

a. The meaning and appropriateness of self-expression in art, and degree to which one attempts to communicate visually.

b. Social responsibility and awareness.

5. Enjoyment/Satisfaction -

The significance of the sense of enjoyment and accomplishment gained by the art student.

Interpretation of Data

Statements were reviewed and grouped according to

themes identified in current literature and from the interviews themselves. These have been listed in full in chapters Four, Five and Six. Chapter Seven includes comparisons of group and individual perspectives for similarities and differences. Chapter Eight lists the conclusions, implications and recommendations that are the result of this study.

The interpretation of meaning given in these chapters reflect the position of those involved as accurately as was possible. The interpretation derived is a combination of the expectations held by members influencing their reactions, the social setting of the interview, and the researcher's ability to appreciate what was stated.

This study does not deal in 'brute data' but data which is inextricably intertwined with social factors, both in its social setting of the interview, and the isolation and in its interpretation. Data is interpreted in a manner which reflects one's subjective understanding, therefore any "characterization of the meanings underlying these practises is open to question by someone offering an alternative interpretation". (Dallmyr & McCarthy, 1977:121)

CHAPTER FOUR

ART STUDENTS A

Purposes/Benefits

This group of art students stated their perceptions of the benefits to be derived from the art class as an opportunity:

- to develop one's imagination
- for self-expression
- to release tension
- for problem solving
- to increase creativity

These responses are not presented in a hierarchical manner of importance, but in the order recorded from each member of the group. The following elaboration of terms is given to illustrate the context in which the terms were introduced.

Elaboration of Terms

Contribution to Imagination

Imagination and creativity were terms which were used somewhat interchangably. It was felt that creativity was beneficial to one's job whether or not it was of an art nature. "Sooner or later you will have to write something or do something in a creative way."

Self Expression

In terms of the time spent in discussion of this, it appears that the opportunity to express oneself is seen as one of the more important benefits to be derived from the art program.

Release of Tensions

Art is seen as a means to "get away from problems for a while". In this sense it is regarded as somewhat of a means to postpone or avoid problems for the present. There was also reference made to the "release of tensions" in more of a therapeutic sense, explained as putting one's feelings into the work instead of repressing them.

Perceived Attitudes

Parents

It was generally agreed that the value system of parents was quite different from that of the students. Parents were seen as interpreting school programs and activities as beneficial or not in the prospect of job acquisition, monetary gain or higher education. "Parents don't see art as important", and therefore "high marks (in art) don't mean much". It is not clear from the student reactions whether these "high marks" confirm the parents' belief that art must be easy and therefore less valuable, or that art is without much value anyway and the mark is therefore without meaning.

Students in this group varied somewhat in the degree to which they felt parents devalued their school art experience. Although some felt that there was no justification for it beyond the three mentioned categories, they did feel that parents regarded their children's enjoyment as important. Other students saw this enjoyment as a form of justification for some parents, although it was suggested that the rationale was really one of providing relief from the rigors of school life. Parents were perceived to feel that "good times through art (specifically) are not important". It was acceptable for students to engage in these activities for their own pleasure, but this in the same context as "football or sports". Art then, according to these students, would offer nothing unique to their education in the eyes of their parents. One student commented that her parent's attitude was, "if it's fun it must not be educational".

Perceptions of parental attitudes ranged from support as a break in the rigors of school life, to it being a "waste of time". Backing was possible if it presented job prospects for those students who seemed destined for such a career choice, but understanding of art was limited to "only nice or not nice pictures".

Students were seen as demonstrating support to the extent that they felt confident to produce work themselves. Support and participation lessened in proportion to the

degree these students felt incapable of successful participation in these projects.

It was generally agreed that all students appreciated the murals in the school, and that school shows would bring "big turnouts". Although some vandalism was noted most non-art students were seen as likely to display a sincere interest in observing the processes or products of the art students. If they felt competent they would probably try to involve themselves; "If they don't think they are good enough they won't take it ... But I think most would want to."

Student/Curricular Issues

Art is not compulsory at the high school level in this city. Students in this group agree that this is a good situation but believe that all students should have a mandatory exposure prior to high school. They "should have to get to know what art is about." The benefits of taking the subject were seen as apparent only through an involvement in the process; "They come in and then they discover things about art ... that they might not find out otherwise."

The suggested "compulsory" early exposure to art was thought to serve as an aid for students and teachers in sorting out serious students from those who attempted to use the opportunity for an easy credit. Students concurred that

whereas it was certainly not the most desirable means to ensure concerned students, those who did take the course for this reason had to develop a "concern to survive".

These students felt the most important criteria for success was one of attitude. They felt "students who want to take art should", and that if they are sincere and willing to work they will be successful. In the same sense the attitudes of those who search for an easy credit have provided sufficient reason to have them removed.

A lack of skills was not regarded as a problem for student selection since because they "could get better, anyone should be able to take it" who is willing to work.

Program Assessment

Art programs are assessed by students on the basis of "student turnout and sense of enjoyment". It was suggested that programs could almost be planned according to the degree of satisfaction students received from the activities. A teacher could start out "with one thing and if everyone likes it you give it to everyone else".

The educational worth of art was not felt to be widely recognized by the school generally. Students explained that this could be at least partially understood by noting that a lot of school subject matter has always been deemed significant, and present justification for these subjects rested largely on this traditional valuing of these subjects. "People are drilled that math is needed, but they

are not drilled that art is good." Consequently these students sensed a different kind of importance for art other than that which is associated with courses like math.

There was some difficulty in considering how art might be recognized outside of traditional school norms. One student attempted to articulate the unique position it held in the curriculum by saying that "you don't have to be smart to do art. You don't have to have knowledge ... You have to know how to use certain skills", suggesting a different type of knowledge or smartness than that which is usually associated with school subjects. Knowledge in a technical sense was considered important, but more significant was the ability to utilize that knowledge, i.e. one "must know how to apply it. Someone without technical background can also express themselves".

Self-Expression/Communication

Self-expression is a recurring definition of what art is all about in the high school. If art were not available as a means of making a personal statement, students felt they would have to resort to other means not necessarily in agreement with the school. "If I couldn't draw or paint I don't know what I would do ... It is important to have art to help students relieve their pressures or they would just blow up." Without the program you would "need to begin doodling or spray painting on walls ... Others must know you

are here. That you did this."

This form of expressing oneself, is largely defined by these students as a communication to others that they exist and are important. It would appear that it is not so much an expression of a particular kind of meaning, but a statement from a particular individual. The feeling that "what others think is not important", regarding a specific piece of work, is contrasted to the need to make sure that some criticism (acknowledgement) is there; "I won't put it up if others don't like it. I like criticism."

Factors which characterize individuality are closely associated with the act of making art. It "gives a chance to develop a personality. Parents and adults tell you what to do. When you do art, you do it your way."

Enjoyment/Satisfaction

Enjoyment of the process and subsequent satisfaction with the results seem to be the mainstays of art for these high school students. The "feeling of accomplishing something" though, was by no means seen as unique; one could feel satisfied with "writing a poem or fixing a car". Art for these students, was simply suited to their needs and wants, and most felt that it was one of those things they could do best. Not that their work was "fantastic, but they enjoyed doing it.".

The connotation of art as therapy was somewhat negative

if considered for that reason alone. In fact it was suggested that if everyone made art it would be reduced to a state of "just therapy". The greater student body was regarded as a group having differing interests and abilities; all inclined to seek out their own suitable type of activity. The need to accomplish was all pervasive, the method variable. For everyone to attempt art the end result would seem to be a superficial approach to the experience and hence, reduction to "just therapy".

There is a positive kind of therapeutic effect possible, although not limited to this manner alone, in that it provides the chance for an individual to express him/herself to another.

Explains one student:

> It is a kind of therapy. Expressing your feelings. Sorting out how you feel about things on paper. Some people can't explain how they feel so they write it down. They can't say about things, so they write them down. Its the same with art.

ART STUDENTS B

Purposes/Benefits

Art Students B stated the following as the benefits they believed one could gain from the art program:

- Preparation for university
- Release from pressures
- Enjoyment
- Aid in getting one to think 'differently'.

These responses were offered randomly with some explanation of the context in which they were used outlined below:

Elaboration of Terms

Preparation for University

In this sense one student explained:

> There are two kinds of people. Those who want to go to university to be doctors or whatever, and those who are the complete opposite kind of people like art people. You've got to provide a field for them.

High school art was seen partially as a preparation for advanced art students who wanted to pursue this route.

Release from Pressures

Simply put as the art class providing the opportunity to get away from pressing issues and do something enjoyable.

Enjoyment

Enjoyment is seen as a important benefit of the program, but not mentioned as necessarily its intention. It is seen as incumbent upon the student to understand his own enjoyment and use it as a guide to selecting courses; "If you don't enjoy it, you shouldn't be in the program."

Different Thinking

"Even people who don't do art anymore are better off for it because they can think differently. You look out at the world differently. You can really see things." Increased perception, awareness and appreciation seem to be the components of this different kind of thinking.

Perceived Attitudes of Others

Parents

Parents were viewed as generally supportive of their children's involvement in the school art program. There was no hesitation on this issue from any of the four students. Stated one, "Oh yeah. My parents think it is worthwhile. They are paying for it."

Students

Non-art students were seen as less than sympathetic to arguments on the value of art. "Not cool" and "Not sophisticated" were attitudes these students were perceived to hold. The general opinion was that the majority of the school's students would be interested in seeing the work produced in class. Murals and other projects were considered important as a means of communicating the enjoyment of the program to all who were not directly involved in the course. It seems that according to these students, it is possible to dispense with a lot of negative feeling through a high profile of 'good' class work.

"Putting up good work will attract others. Or not just the good because then you will turn off the guys who are feeble." Good or average, these persons have little doubt that their work acts as a drawing card for others.

Student/Curricular Issues

The selection of art as a school subject was seen as the prerogative of any pupil, but choice seemed mostly limited to a decision based upon one's enjoyment, a desire to pursue a career in art, or it was a quest for the 'easy credit'.

Those who chose art for the purposes of enjoyment were thought to include those who wanted a relief from pressures of the school and personal matters. Students who felt they possessed a talent were more likely to stay with it, suggesting the possibility that recognition was a factor in staying with the course. The development of one's own style was deemed a necessity; a "good program should have a lot of time given to doing your own work".

The selection of art as a preparation for the job market was recognized but with doubts that it was a viable justification. All subject areas were regarded as having expectations that pupils would want to extend the course into a career; "every class thinks that's what you want to do after". Some courses like Commercial Art seemed naturally suited to "preparation for the job market", while

there are definite needs to be served in the development of skills for art related as well as non-art related jobs. Essentially those students felt for those who choose to make a career of art, there should exist some kind of suitable preparation in the high school curriculum.

Students who would choose art in the hopes of gaining an easy credit are counted as alive and well, but apparently obvious and of a short life span. For those who are looking for this route initially, one of two factors seems to alter their position at an early point. Either "they get to like it" or "students who don't like it tend to stay away for weeks". Once again the element of enjoyment appears to act as a primary purpose for staying with the program.

An assessment of the value of the program in any particular school rests predominately as a reflection of "the teacher and facilities", in the eyes of these students.

Self Expression/Communication

Student meanings associated with the term self-expression are most clearly understood as feelings or personal statements expressed to others. It is the process of expression for recognition that is of significance, not necessarily the content of the message. In other words communication is seen as essential, but this appears to be as an act of acceptance or recognition of the person, not necessarily any particular message. The following

statements made by this group are typical of those made by other groups on this issue:

> Everybody uses the same words, but in pictures you use your own style and put your own feelings into it and that's what makes it yours.

> If there's no communication you would go nuts. Same thing as why people talk. Some people can't express themselves in words. You can express yourself in poetry too, but it's a different kind of expression. In pictures you don't have to spell it all out. Pictures are easier to understand.

> I use dark colors and others think I'm morbid. If they think that, it doesn't bother me, but it is disappointing. I don't choose to suit them.

> Whether you understand you work is most important. If you like it others will probably like it.

> In Commercial Art you have to do mostly what you're told. In Fine Arts you can express yourself.

From these descriptions self-expression implies an

essential communicating to others of a very personal aspect of oneself. Students felt that this was not as easily possible in the fulfillment of projects controlled by the teacher, but more so when they "do (their) own work".

Enjoyment/Satisfaction

"If you don't enjoy the program, you shouldn't be in the program", typifies the student acceptance of enjoyment as motivation and justification. Students stated they select courses in the hopes of getting into something which is rewarding to them. There is not always any personally held requirement that this course should lead them into some related career. Variance in personalities can account for selection of 'enjoyable' courses like art; "each person likes to do different things, same as mechanics courses, they don't want to become mechanics necessarily." There is also a certain sense of continuation in something which has long been familiar to the student, as in the perceived natural selection of art because the student "has always been drawing since they were very young".

ART STUDENTS C

Purposes/Benefits

Benefits to be gained from the high school art experience were perceived by these students to include the following:

- Vocational Preparation
- Natural Choice for Talented Students
- Broaden Creative and Expressive Abilities
- University Preparation
- Discovery of different Methods/Approaches

Following is a brief explanation of the context in which the above terms were used.

Elaboration of Terms

Vocational Preparation

Vocational preparation was referred to as a preparatory opportunity for a post high school career, stated as, "Gives us more career possibilities".

Broaden Creative/Expressive Abilities

Art Students C referred to the art program as an opportunity to extend one's knowledge of art materials to suit their personal interests.

University Preparation

These students were quite sure they were being readied for further studies in art should they so choose to do so. "They're setting us up. Preparing us for university, especially art history."

Discovery of Different Method/Approaches

The class "gives (students) a chance to experiment and find out if they are any good at it. We would never have the chance to work on these things otherwise."

Perceived Attitudes

Parents

From an employment preparation perspective, students see their parents as highly skeptical of the value of art; "Totally impractical, should take typing". The only exception to this belief from all student groups was one student's comment on the value his parents placed an art with regard to career potential, and this was the result of his father's occupation: "My father is in advertising. He feels it is a good idea because he never went to university. He thinks my work is good. He's very supportive."

In terms of the worth of art in other than vocational considerations, parents were seen to be either tolerant or generally supportive. "I don't think parents would actually oppose art. They would just raise some arguments against it. They would like you to be a foreman or a doctor, or a lawyer." This was supported by another student's comment that "parents would generally say it was OK as long as their kids are getting some good from it." Certainly this cannot be taken as representing any true conviction in the value of art, but it does suggest that there may be sufficient open-mindedness on the part of parents to allow the opportunity of gaining their understanding and consequently, increased support.

Students

Non-art students derive a pleasure from the "murals and projects of the art class. Some of these students have said to me, 'I'm really glad to see you guys doing this'." Another student noted that teachers were also enthusiastic about the work produced and saw it as a contribution to the whole school; "Everyone is contributing something. The teachers and other students see this and say, "We notice you and we really appreciate that you are working'."

Administration

The administration of the school is regarded as highly supportive in spite of the student's perceptions that "they don't understand it".

Student/Curriculum Issues

The right of selection of art as a subject in high school was defended as the rightful option of anyone who wanted to work at it. Students who chose art for "an easy credit didn't attend much", and consequently were regarded neither bothersome nor influential.

Students who chose art experimentally were seen to derive some value from it regardless of the nature of their selection. It was felt they were "not wasting their time" and "would find it enjoyable even if they didn't use it again". In terms of the ability to make or produce art being used as a rationale for selection the following

explanation was offered:

> I'm sure anyone who is willing to put the effort into it can learn to paint and draw. It's just that some persons decide they want to go to the academic route and some the fine arts route. It's up to the individual. Those who want to should be allowed to take art.

This was contrasted to the likely reaction of students if they were required to take the subject. "Half or three quarters of the students would get sick." This was clear enough and was supported with the belief that "there is a huge bad reaction to being forced to take phys. ed.". Overall students believed an intelligent selection of art suggested a desire to obtain fluency in the ways of the artist, as math classes enabled one to deal mathematically with various problems.

Self-expression/Communication

These art students had very definite ideas regarding the value of art as a means of communicating personal convictions. Said one student, "When I paint I try to capture the feeling of our country. It's important to recognize our heritage." Another student stated she now found it necessary to use her "imagination, creativity and to express" herself.

The depth to which the students were using the

time-worn phrases of "creativity and self-expression" in a meaningful way is partially demonstrated by the comments of one student:

> Hey, this is what I want to say to the world. Like in a mural. You will never find two persons with the same ideas anywhere you go. In English or Social Studies you are limited by having to use words, to write it down. And the classes are too structured.

This student has inferred a desire to emphasize her singularity for others to witness. Other classes and school requirements do not hold the same potential in her estimation for visual expression; a decided choice over the written word. Also the suggestion is made that a less structured environment is more appealing. The other students quickly responded to her suggestion that verbal expression is limiting; "Some people can't express themselves. I'm too limited by my words."

One student felt the act of communicating visually established a tangible record of personal development. The art work would mark a person's development in time and maturation; the establishment of personal signposts. "From week to week you can see that you have grown somehow. You can see the change quickly by looking, not like words."

In a sense the suggestion was made that the act of making visual that which is personal was a procedure of

reflective thought. "You express yourself to find out what you are. It helps you discover what you feel like."

The act of displaying work for communicative purposes was again strongly supported.

> You are putting a piece of youself out and you are hoping to project it. You say, 'Look, this is me.' I want you to take a look and try to understand that. If you can that's fine. If not, OK."

Enjoyment/Satisfaction

Enjoyment of the act of making art was reiterated by all four studetns. Comments ranged from "I love working with my hands," to the recognition of art enjoyment as a potential character builder; "I'm developing myself, because I would like to be a more well-rounded character through art."

It may reflect a general defensiveness on the part of art students or a recognition of the comparative state of this type of program in the high school; nevertheless most students are quick to point out the benefits of a class they enjoy against the merits or lack thereof of other more academic studies. Typical of this type of informal discussion students throuw out phrases for the benefit of the other students as well as to impress any visitor. Comments were varied, but an undeniable consistancy and

definitive attitude regarding art appears. Several of the comments made by this group are presented here in isolation. They are presented as they are made.

> In other classes you are just a loner. Yeah, just a letter of the alphabet. Comic relief to all academics. Enjoyment like ... if you wanted to be a mathematician and took (math).

ART STUDENTS D

Purposes/Benefits

Art Students D gave the following as the benefits and purposes for which they perceived the art program to exist:

- Opportunity to Learn of Self
- School Option to Increase Student Choice
- Enjoyment/Satisfaction
- Self-Expression

Elaboration of Terms

Opportunity to Learn of Self

Other subjects were considered to be more content oriented. English classes offered some possibilities for students to state their own feelings, but usually as a means to some other end. Art classes were seen to provide a chance for these students to learn not only art related material, but also of oneself. As one student put it, "In art you are the subject."

School Option

With a high emphasis on sports in this school, there was some suggestion that art offered a means for Administration to present a non-sports option for those who desired that route. Such a suggestion seemed reasonable and not necessarily possessing any negative connotation for the art student.

Enjoyment/Satisfaction

For some this was the only form of involvement they had with the school in which they could feel competent and accepted. In this sense these persons stated they found a strong sense of enjoyment in the program.

Self-Expression

Sports was mentioned as an area where one was encouraged to become either one of a team, or to perform against others. "In sports there is a lot of competition which (doesn't exist) in art." Students felt there was more emphasis on developing "forms of self-expression".

Perceived Attitudes

Parents

Parents, once again, were perceived as extremely limited in their own experience in art, and therefore it was believed they could not relate to the value of the program outside of its potential for job preparation. Issues like personal growth were not accepted as parents' concerns in relation to school subjects. Since "they want you to make it

on your own," and "they consider art as not useful for getting jobs," they consequently "see no future in it".

Students felt their parents' reaction to class work was limited to the appeal it had for them aesthetically, without a great deal of concern for the meanings attached to the work.

Students

Non-art students in this school were regarded as persons who didn't express any interest in art unless they were directly involved. In other words there was no noticable appreciation, but more specifically a general disregard held for art within the school by the overall school population.

Student/Curriculum Issues

Grade 10 pupils were easily accepted as persons trying out different courses like art experimentally or for an "easy credit". It was felt though that grade 12 students were largely of a sincere, self-motivated disposition.

This group believed that there was some good all students could receive from an art program, but the selection of this course should remain the option of the high school pupil. It was suggested that a mandatory familiarization program for elementary children be established for trial purposes only; "if they don't like it they shouldn't have to take it (again). We start out with

art in elementary and from there you can drop it."

An analogy was made to the health benefits all persons could gain from sports not being sufficient justification for a compulsory involvement in that program. Student choice in these matters was considered very important and policies which disregarded this were deemed counter-productive; "You could make them spend thirty minutes trying to draw, but if they don't like it they won't get any good from it."

Except in cases where one anticipates an art related job it was not considered of any benefit vocationally to have studied art. These students agreed that the value one derived from art was of a long term nature and this good was primarily art oriented, i.e. particular skills would be retained and one would be in a better position to appreciate the worth and involvement in the work of others.

Self-Expression/Communication

The significance of self-expression was presented by one of this group in the following manner:

> You have to express yourself, otherwise you're just one of those people in the group. Not an individual, You're putting part of yourself out. An idea, a feeling or emotion into a tangible object. It's meant to be put out for enjoyment. Sometimes others get different things. If others

> don't see what you have put out, then you know you are not expressing yourself the way you think you are. Not just in art. Maybe you have to go back and redefine the thing for yourself. Not just in art but in everything.

It appears that to these students, it is in the process of expressing one's position that the communicative qualities of art are fully realized. "You just can't put it (the work) away. If it's not shown then it is wasted. If nobody cared about what you did then there would not be much point in doing it."

The unique qualities of self-expression through the visual arts were identified in two forms. It was felt that the visual arts, unlike the written, can be more freely interpreted, "you're always expressing yourself". In other words one can produce a work of art as a means of self-expression knowing that many interpretations of it will exist and therefore not feeling unduly committed to trying to communicate any specific meaning. Acceptance of specific meaning was not to be a limiting factor in the making of art. It was suggested that the written word should be more responsive to the communication of a particular idea.

The second quality of self-expression unique to the visual arts is simply its natural compatability with some individuals and types of communication; "yes, there's things you can say in drawing you can't say in words. There are

those who can only express themselves visually."

Enjoyment/Satisfaction

Enjoyment of one's own work was seen as of greater importance than attempting to please anyone else. These students did see a value in recognizing the work of others; "You have to learn to appreciate other people's art work and other people's ideas. Other people in general."

The initial consensus that it was a "waste of time to create anything for society (since) they may like it for a week and then throw it away," slowly changed to a statement that maybe "society as a collection of selves", possibly had equal importance to personal enjoyment. Society was generally regarded though as a politico-economic force that was geared only towards its own perpetuation. "In society it's all based on money. Everything else ends and it's all for making money." All groups have argued for the recognition of the individual in the curriculum and the argument is reiterated here to further the growth of the greater society. The emphasis is very much on developing abilities which are sincerely the result of one's own interests and this will transfer to a social good. Since there is "no guarantee that anyone will like" what one makes, it was suggested perhaps it is best to gauge one's success in personal terms.

CHAPTER FIVE

ART TEACHER A

Purposes/Benefits

Art Teacher A expressed some doubts as to whether in fact there were any benefits that students derived from this program. He stated the purposes that he had in mind were not necessarily related to what the students expected or received:

> Wish I knew (what benefits students received). Really don't know. Somedays I feel like I'm babysitting because of the type of students that I get. I get the type that wants a soft touch or easy credit. And then you get the student who sincerely wants to learn something. And then we're held back by a lack of space, lack of facilities and lack of material.

It was accepted, by this teacher, that students were generally looking to use his class for the manipulation of the system towards those ends which they found immediately desirable. Those few students who valued the experience sought benefits such as the opportunity to "experiment or try out new things," and to "learn to do things which make them creative."

The stated purposes for which this teacher structured his classes included:

- giving students an opportunity to express themselves in another way,
- presenting a unique opportunity to handle materials they might not come across elsewhere,
- teaching them aesthetics, which is very different with such varied student tastes.

He added:

> Ultimately it is of value to teach for the ways it contributes to everyday pleasure. Having nice pictures on the wall, being able to pick out nice pictures.

Validation of art is often conducted by assessing it pragmatically; testing it's ability to prepare students for jobs or university in relation to the recognized value of courses like Math or English. The defence of art within the general curriculum may be handled in at least two manners; through arguments for it's instrumental value, or the values which are indigenous to art itself. Art Teacher A has chosen to defend it's worth with an instrumental rationale, which has as an explanation:

> If we base everything on money making, there is little validity for most school programs. I think more creative persons are better job prospects. Art contributes to this overall creativity. Creativity adds to success.

Perceived Attitudes

Administration

The administration of the school was a bit of an unknown to this teacher. The stand of the school officially, or even in practise was not clearly understood, but the "whole system" was regarded as "not being very supportive."

Parents

The parents of art students in high school were not demonstrably interested in the program, or their childrens' involvement in it. Generally this art teacher had little exposure to parents of the high school students but felt whereas he was "not getting a lot of support", there was "no negative reaction" either.

His previous experience as a Junior High Art Teacher was quite different. "Parents of Junior High students thought the program was wonderful, because of what kids were doing, and because of their own values. Some of them were involved in art." One presumes that the same students, hence the same parents, do not have involvement in both the Junior and Senior High art programs.

Teachers

Non-art teachers were deemed to be tolerant or neutral in regard to the art program. There was no noted animosity or support. "I have yet to have (a teacher) say we need more art, but no one has tried to cut it out. (They) probably see some value in it. Occasionally teachers think

it is a soft touch."

Students

Art students were perceived as a mixture of not overly interested persons looking for an easy credit, along with some highly interested students included in some classes. The feelings of the general student population towards art was regarded as "neutral to negative," while the art student population rated a "neutral to positive" description.

Student/Curricular Issues

The "success" of the program could be determined by assessing "the number of students who pursue art careers." Whereas undoubtedly this would prove unsuitable as a gauge of the success of the art program, it does suggest a direction considered by this art teacher in structuring his art program. The long term benefits could not easily be assessed, and immediate benefits of the experience to students were held largely in negative terms.

> I really question the value of the program itself. I believe in it . . . but we have too many people teaching art who don't know what they are doing.

The awareness of social problems was accepted as "part of being a school teacher, not art directly. It is not an active part of this program. That would be a pretty sophisticated approach to art. (You) need a more basic approach."

A "basic approach" would include "learning to see

things. Most Grade 10 students don't know what they look like." Creativity is an important though unspoken aspect of this curriculum. Words like "self-expression and creativity are words I never use. Just cliches. Really don't think of them much." This is in contrast to: "even bad painting is better than a copy. Copies almost negate creativity."

Good technical ability is important. "If I don't see good technique, the statement is lost", suggests a 'standard' of technique rather than a person-centred approach of individual styles.

Being able to see, the development of creativity and the development of technical skills have been stated as important components of this program. Art students are not perceived as highly motivated enough to improve on their own: "Parents and students think that whatever the student makes is just fantastic and this cuts their motivation. Their standards are roadside art. And that's public standard."

The student who has been taught to see should also be taught to express this sight with high technical clarity. The direction seems to be, first, learn to see ("concepts are greater if they can see") and then learn to state what they want with a high degree of competence.

A teacher "should teach different levels for different people. Art history is regular history. Artsy-Craftsy stuff should be taught too. Even bad art or kitsch is

better than paint by number."

Art Teacher A stated a belief in the value of seeing art repeatedly in daily life. Exposure to art "should theoretically be compulsory to make everyone aware of aesthetics. In North America we don't get exposure to art that is not blase, we are not exposed to 'fine' art like the Europeans are. I think this outlook matters. It could have an effect."

The compulsory aspect of fine art with a high school curriculum was also expressed as a "real art situation", one "where students are bombarded by art, throughout their school life."

Self-Expression/Communication

Art Teacher A supported an ambition of his art program as developing creativity in stating that: "anyone can learn to develop some creativity" if they are willing to work hard in the course. Usually new or non-art students were viewed as unwilling to try and surprised that a high degree of work and motivation was needed to really do well.

Enjoyment/Satisfaction

Success for students, according to this teacher's perception of them, was in the degree to which it was enjoyable. Enjoyment and contentment in a student's own work is again regarded as justification for the program.

ART TEACHER B

Purposes/Benefits

Art Teacher B stated there were two basic aims toward which this Commercial Art program was directed. These were:

- an increased student interest in art; and
- an increased student desire to pursue a career in art.

This teacher saw the contributions the arts make to the student as unique to the arts, but preferably as an interaction between them all. "It takes the best of each, the Fine Arts and the Commercial Arts", to be truly effective.

He went much further in suggesting that ideally there exist specialized institutions where all the arts are taught and students elected to take these on a full time basis. A College of Art where "students from all over attend taking fine arts, visual communication, drafting, graphics arts, commercial arts, etc.. We should have all these teachers under one roof so students get exposure to all these different approaches."

Perceived Attitudes

Parents and Public

Both parents and the public were seen as putting art down but not quite out. Responsibility for this situation was directed towards media manipulation and preferencing, as well as genuine disinterest. The media portrayal of sports was seen as an omission of understanding to the arts, and

this resulted in increased interest for one at the expense of the other. This was true in the school and the arts found only third place behind "the academics and the sports."

Parents were perceived as desiring what was best for their children and this did not include careers in art. Teacher B noted the parents' conception of the "artist type" as a "little bit on the queer side. The Bohemian aspects of the arts - long hair and hippies are what they imagine."

In other than career oriented motivation parents were perceived as generally supportive. The high profile of the art program was considered essential to gaining and maintaining support. Mall exhibition and school murals had a recognizable positive impact on students, parents and the public.

Students

New art students with "no formal experience think art is an easy credit. Those who have had such experience have no problem accepting its value." Student interest in an elective is always subject to preconceived attitudes held before they truly investigate the course. Some will therefore arrive with intents and expectations differing from those of the teacher. Art Teacher B felt some arrived looking for an easy credit, but their interest could be greatly increased by shaping the program to individual needs. Trying to "maintain an open atmosphere", not being "too strict" and giving "freedom of movement" helped to

promote a desire to work like the better students.

Teachers

Other teachers were felt to be "disenchanted", and consequently did not hold a lot of expectation for the art course. They apparently did respond well to the murals and shows and the art teacher commented that in this manner they saw some value and possibly were reserving final judgement. Overall they were perceived to be generally neutral towards art.

Student/Curricular Issues

It was accepted that students chose the Commercial Art program for varying reasons. Art Teacher B felt that ideally all students should experience some art training, like drawing at the very least, "not that everyone should be an artist, but they should be able to communicate through a drawing."

Art could offer unique components to a student's education and growth that no other program offers. Specific skills like drawing are best handled within this context, but Teacher B suggests there is also another benefit to be gained from this experience. This he explains as a concern for "the human side." The program is directed towards establishing a "human" bond between students, and students and teacher working with a set of common problems. The following are comments that will help to illustrate this point:

> I always mark as soon as possible. Students want to take things home. I only fail students who do not try. As long as they try I pass them. Attitude has a lot to do with it. From the human side, I think art brings out the better side of students. It is relaxed, they can talk, not strict about attendance as long as they apply themselves while here.

The "Department of Education states we should be career oriented", so the program is consciously responsive to those aspects of training that are essential for the career-minded students of art. In practise though, a lot of the offered rhetoric is lost in the demands and the circumstances. The logic of a total career orientation appears inconsistent with the admittance practises of students into the program. Students are there "for various reasons", and represent a large cross section of student types. The situation is likened to "English saying that everyone must become a poet, or all Phys. Ed. students becoming Olympic candidates. In fact maybe twenty are oriented towards a career. Many have a tremendous talent", but want to realize it in other directions.

Self-Expression/Communication

The Commercial Art program includes a major component of illustrative work, and this functions as "another sort of communication." It is not something unique to some

individuals, but in most cases anyone "can learn it. When you started to write you could not do it, you had to learn."

Teacher B stated that many students arrive sure of their inability to draw, but were soon excited by their accomplishments. Their opinions of themselves shifted positively with increased drawing ability.

Somewhat surprisingly, Art Teacher B stated that despite the Department of Education curriculum geared towards the development of specific skills for career preparation, and his feeling that his students were well prepared, still he felt the greatest accomplishment of his classes was in the promotion of "personal expression." This was very much in keeping with his emphasis on the "human side" of students and the encouragement of a "personal basis" upon which to develop the program.

Enjoyment/Satisfaction

Enjoyment and personal satisfaction in a job well done is promoted as the guiding motivation for students. This was partially suggested to counter the external focus of the parents. Teacher B explained it this way:

> Parents want students to get high paying jobs . . The concern should be 'will I be happy in this field'. Don't look at it as a job. Look at it as something you like to do. Think of your enjoyment and take good pay if you can.

Asked how he resolved the demands of the Department of

Education for vocational preparedness, possible student selection of his course simply as a relief from other courses and his own goals of student self-enjoyment, Art Teacher B stated he recognized no conflict, as "all three are desirable" ends.

ART TEACHER C

Benefits/Purposes

Art Teacher C stated the purposes for which she taught art were very much student oriented. The program "revolved around the students," with intentions of making them more "aware and able to criticize the outside world."

This teacher felt that students had both the obligation and desire to orient themselves to a pluralistic society; to make decisions of cultural enhancement and to perceive the nuances that are indicative of their respective cultures. The "critical decisions" of consumer and producer in relation to art were important ones to make and the school had a responsibility to prepare students for such long-term reasoning.

Other purposes for which she taught art included the provision of skills that would assist in decision making for "leisure choices," especially those that would prove beneficial "for the rest of their lives."

Perceived Attitudes

Whereas administration and parents were generally

regarded as supportive ("certainly proud of what happens") it was noted that only a few had any real reaction one way or the other. Art Teacher C went on to say that in fact one administrative individual had acted in an outright anti-art program manner by lying about numbers of students in the program so as not to feel compelled to make it too high a priority, or promote expansion. She felt the school population and demand for the course easily warranted another full time art teacher, but administration would in her estimations provide extra teachers for any and all other areas before consideration to the art program. The primary explanation for the continuance of the program was that the "Department of Education makes it compulsory or (there would be) no art."

Student/Curricular Issues

Art Teacher C did not want to justify art as her rationale for teaching was not necessarily in line with the official purpose. She was however confident of its importance and was convinced that "there sould be some way, and I don't know how to do this yet, to teach values, judgements in art," clearly implying a wish to transcend a mere cursory exposure to traditional art fare.

Art Teacher C felt:

> Every kid should have serious exposure to art from a person who knows what he is talking about. An introduction to the history of art, cultural

> manifestations of art, how to recognize, to analyze, how to enjoy, how to hate it. With a good person one year is enough. Teach basic principles, elements. Teach to judge.

Further she stated that a student must end up "fluent in every medium." Certainly she did not envision this fluency in one year, but was most clear about giving sufficient ground work upon which students could expand their knowledge in almost any reasonable direction. A good art student she felt was "one who has average abilities that finally manages to work out a way to fully use that ability."

The art program this teacher hoped to develop was ideally a 50/50 split between practical and technical considerations. This division was used interchangeably with craftsmanship and design. These, she felt were equally marked but not necessarily equal in value to student growth. Design as a planning tool was felt to pervade all aspects of the art program.

Self-Expression/Communication

Closely included in this teacher's pedagogy is a clearly defined attempt to teach technical principles for long-term reference by the students. "The course comes down to arguing a set of skills, the concepts are basic."

In pursuit of these skills students are discouraged

from too much freedom. Self-expression for a course objective does not take precedence within the first year of this art program.

> I don't believe in a lot of freedom. When students first come to my class they have no freedom. They do what I say, how I say. As they progress towards Art 30, they attain almost complete freedom.

The initial task then becomes one of gaining the ability to express oneself through mastering these basic skills.

Enjoyment/Satisfaction

Although this art teacher expressed a desire for students to gain a certain degree of pleasure from her class, and considered such to be the present case, the idea of justifying the program on the grounds of it providing enjoyment was not acceptable to her. "Enjoyment could not substantiate a program. That reason financially could not substantiate anything." The pleasures of making art were duly noted as an extra benefit, or a motivation for continual work, but the course weight rested on a foundation of skills.

The aspect of pleasure was further elaborated on in stating that the students when making art did not consider the skills they were developing, as their awareness was

largely limited to the task which was immediately before them, but instead considered the instant; "Art is all now. It is introduced with pleasure. They enjoy and take art for the pleasure they receive now."

For those students who fail to find pleasure in the class, the outcome was clear. "If they don't like what you do, they leave."

ART TEACHER D

Benefits/Purposes

Art Teacher D was able to identify three benefits he believed students received from his program. First and foremost was enjoyment by the students of hitherto unknown "aesthetic pleasures."

Participation in activities for "creative, self-expression" was another. This, he explained, was the opportunity for students to "freely explore their own mental materials" as well as art materials for personal expression.

Lastly the program provided an introduction into the principles of design and planning which would provide the basis for more advanced studies after high school.

Perceived Attitudes

The general body of students were not regarded as holding any special interest in the art program. This "low on the totem pole" attitude was not to be construed as

opposition to the value of the program, simply the program was considered narrow in interest, and held no real appeal for the majority of students. The suggestion was made that the task of appealing to more students was the only means of moving it further up the "totem pole."

Administrative support was considered genuinely good mostly due to a high quality of work kept in the open for continous positive feedback. This work was essential to creating a sense of rapport with a sympathetic principal as it provided the only really substantial link between him and the daily working of the art class.

Parents were considered cautiously supportive, i.e. they were fully supportive except when their children became "too enthusiastic." A definite break existed between doing well in the school atmosphere and contemplating pursuing a career in the arts. Support, then was understood in terms of clearly defined parameters which meant art was a school, not necessarily life concern.

Art students themselves were accepted as generally enthusiastic, open and concerned about their work. Some exceptions did exist, but their attitude was so evident they soon withdrew from overt negative reactions and could be trusted to lie low and stay out of trouble. Inclusion of such students was considered normal in any class and was "not terribly upsetting."

Student Curricular/Issues

Course survival substantiated on soley the basis of student selection, especially when students are not necessarily experienced in even introductory courses, suggests to some teachers that there should exist a mandatory program prior to high school that would give students the opportunity to make intelligent, informal decisions. This teacher stated a desire for such a course preferably at the junior high level. He felt such exposure would also alleviate misunderstandings some students held regarding what actually went on in the art class, such as preconceived notions of minimum work and free student use of time. Art Teacher D expressed a satisfaction with the role of art teacher; a position which provided the freedom of control he felt necessary to the establishment of a viable curriculum. He did, on the other hand, desire more supportive materials from the Department of Education which would free up more of his time for student-teacher contact. At the present almost all decisions regarding direction, material choice and course parameters are teacher selected. The extent to which a professional atmosphere is displayed in the program, the greater the program with will be determined by others. "The teacher determines the degree of legitimacy of the program. The justification lies in the quality of its products."

A high visibility within the school is considered

necessary to encourage students and to create a strong foothold within the school. "The high profile of art in this school, and the students wide activities increases student image of art as well as its acceptance as a legitimate and preferred course."

Self Expression/Communication

Students were regarded as persons concerned about their peers and having a definite need to establish a personality uniquely identifiable to themselves and others. One of the means whereby this recognizable personal character could be enhanced is through expression of individual beliefs. Such valuing made visible would define for others a singularity of being which was reinforced within the group. Teacher D felt the art work produced by students at least provided the attempt at communication which could only benefit student growth and maturation.

Self-expression was also associated with a "setting right" of a person's conflict between desires and needs. The required, somewhat restricted high school curriculum, offered a choice for students to input personally in very limited ways. One means to do so was considered to be art and in this sense once again reflects an escape from less enjoyable tasks, as well as fulfillment of a need to assert one's position in the greater school curriculum.

Enjoyment/Satisfaction

Art Teacher D stated that he found a great deal of enjoyment in teaching art. It was, he thought, certainly one of the more pleasurable programs in the school. The students choose art for largely this reason and those who found it otherwise were not regarded as putting in any real effort.

CHAPTER SIX

Student Teacher A

Purposes/Benefits

Art classes were considered the natural atmosphere for the exploration and application of skills traditionally associated with the creative environment. These skills were considered desirable and within the reach of all students given reasonable instruction and student effort. Art classes could provide "the opportunity (for students) to become better technicians", resulting in a sense of satisfaction and encouragement from their mastery. The acquisition of abilities to increase one's constructive use of recreational time was mentioned as another benefit to be derived from the art class. Once again skills were to be the focus of the art teacher.

There was a belief in the transferability of creativity from art to other domains. Under this reasoning creativity was to be fostered for the overall development of the individual.

Perceived Attitudes

This student teacher spoke confidently about the attitudes she perceived held by the students in her art class. She felt fully half of the students present in her art classes had ambitions other than to be successful art

students. Their reasons for attendance were to gain easy credit, while their reaction to work was generally negative and they sometimes expressed openly a resentment to be required to do anything.

Within the art class Student Teacher A estimated four or five students were deeply interested in accomplishing all they could, but were "frustrated as hell because they had to cope with the others."

Student attitudes were seen to affect overall student response. There was a "middle group" who would be more receptive to learning if the "peer influence" did not make it so difficult to openly participate. A "latent potential" by many students was considered to be stifled by this peer pressure. Accepted code allowed students "to like art but not to show it." It's preferable to "say 'Gee, this is a dumb project'", but given a choice to do their own project students exhibited a definite need for more teacher instruction. They felt neither capable of improving the perceived quality of the art projects, nor the motivation to try.

Parents

Parents were regarded as not strong supporters of the art classes; although "some saw some purpose in it." This was evidenced through conversations with some parents, but this 'something' seemed to be an unknown to the student teacher who suspected it was in fact an unknown to the

parents themselves. Classes like math and science seemed to be parent supportive since they could be considered useful for job seeking; they were regarded as "bread and butter classes."

Teachers

Overall science and math teachers did not appear to reflect sympathetic attitudes towards art "except when they themselves are involved." In short they regard it as somewhat of "a necessary evil - it's nice to do." Meaning here was not taken that evils are necessarily nice things to become involved with, but that while art seems to be a required evil, it could also be tolerated as a nice (possibly innocent) thing to do.

Student/Curricular Issues

Encumbent upon the art teacher facing a body of students, diverse in their abilities and attitudes, is the need to centre the program for the maximum benefit of the class. Student Teacher A was very determined that "bright students not be left to get bored in class." It is the responsibility of the art teacher to allow these students to reach their maximum. "Students who do well in art should not be held back by others."

Bright students and not so bright students, each possess problems which require the teacher to effectively deal with their abilities. Student Teacher A has

acknowledged the seeming incongruity between her desire to concentrate her efforts on the best students and also give the remaining students a valuable experience. She stated that her concerns were primarily short term. Achieving worthwhile experience helps all students develop a sense of self-worth; the long term benefits to society would follow. Since she felt "vocational concerns (are) not the concern of the art class;, she was satistied that attention to personal growth would bring about favorable results in the students; results which would contribute to the studetns attractiveness as a job prospect.

Self-Expression/Communication

Successful communication of personal meaning to the public in a similar manner to an artist making and then presenting his work, is suggested as the desired approach for assessing the value of the work. The possession of a high degree of technical skill would not of itself constitute an end but a means whereby students could more effectively attempt this communication.

> If at the end of grade 12 you can draw a cylinder - so what? Who needs it? Students should have technical skills but also ideas. Find ways to convey to the public (their ideas). Art is not mindless. I think it should be more academic.

Enjoyment/Satisfaction

Student Teacher A felt enjoyment was a desirable aspect of the program, but strongly rejected teaching directly for student enjoyment. In fact she doubted the practicality of even attempting this approach, "I don't think you can gear your program to please the students."

Long-term goals would seem to develop in a more structural manner as the immediate 'survival aspects' of teaching became less critical. In line with this Student Teacher A stated her short-term goals were formulated and they centred around a need to give her students and gain for herself a sense of "satisfaction" with their work.

> Teaching art - art allows me to express myself in a manner not available elsewhere. If you cook, sew, do carpentry - there is a sense of accomplishment which can be garnered from the process.

STUDENT TEACHER B

Purposes/Benefits

The primary objectives of art classes and the single most important intent of art students according to Student Teacher B was towards the expression of the individual. Other benefits included enjoyment and the opportunity to build a portfolio.

Perceived Attitudes

There were constant referrals made by this Student Teacher to 'self-expression' as being the key element of the art curriculum. She felt she should emphasize this objective in her classes and supported this decision by suggesting parents and students held similar views.

Students

Student Teacher B interpreted self-expression at times as doing unique individual work. Such work she felt, was "worthwhile; to come out with something unique." Students seemed to gain pride from "making and doing different, unique things. They seemed to appreciate new ideas." This enjoyment would reflect in art-related job situations for some, she suggested, in order to gain a feeling of satisfaction through work.

Parents

In her estimation parents were an easy group to please. Succinctly put they "liked everything!" The acceptance of art studies though was kept within the context of a "leisure time activity" or as a "cultural snobby thing", to be known for. "I think a lot of kids are forced into it for looking good."

Parents were seen to moderate their support for art if students became overly involved, as it was considered a poor career choice.

Teacher

Student Teacher B thought non-art teachers presented a generally favorable attitude towards art. "If they were truthful, they seemed to be very positive. They felt it contributed to the school atmosphere - even helping with displays."

Administration

The administration was perceived as a willing participant in the responsibility of schooling children in all appropriate realms. As "part of the total education" they were seen to provide art for "balance" and also out of requirement.

Student/Curriculum Issues

Once again the suggestion of a high profile art program being a successful art program was mentioned. If other students saw products like a mural they would feel that was a symbol of good student based activities in the school. "High visibility" was only a factor affecting consideration of students for courses. Rivalries were thought to exist as a matter of fact and math or art people would battle it out, defending their choices primarily on the grounds of familiarity and long-term association.

The teacher's role in class was expressed with the usual description of a "concerned" leader figure. The teachers should "give students a chance to pull things out

for expressing themselves. She should always be one step ahead to offer suggestions."

The fostering of "personal relations", was deemed essential. Inherent in this relationship is a trust that students get from the teacher. The program gains validity in the eyes of students and their input increases resulting in greater accomplishment for the individual and total program. There is a great deal of freedom associated with art classes according to this student teacher, and this can be capitalized on for program diversification.

Self-Expression/Communication

The principle of self-expression is paramount to this student teacher's concept of instruction, while the products of this expression are seen as highly desirable.

> I think it is very important to value self-expression. Parents see it as important. They would like to understand what is happening . . . . to be able to see the finished work.

This is doubtless the situation for most teachers. The meaning of self expression gains some clarity in noting that "art can provide a creative outlet when doing mundane jobs." The necessity to express oneself is seen then as a relief valve to some extent. This is further borne out be stating that "without this outlet more destructive attitudes would emerge."

It was stated the goals for the program were split between immediate and long term needs.

> Maybe half and half of program short term/long term. Short term goal is to learn to communicate visually. A long term benefit is the awareness of this visual communication.

Enjoyment/Satisfaction

Immediate enjoyment was stated in terms of importance as taking precedence over long term vocational or recreational plans. This enjoyment consisted partially of the pleasures found in the making of art, but was also explained as a sense of satisfaction in belonging to a high profile program. Art students were given much recognition in this school as a result of the numerous murals which decorated most of the school hallways.

STUDENT TEACHER C

Purposes/Benefits

This student teacher outlined the benefits students could receive in two catagories. The most important function was to provide the opportunity for students to gain enjoyment and satisfaction through self-expression. The second mentioned benefit was the preparation of students for vocational purposes.

Perceived Attitudes

Students

Generally students were seen to view art as "one of the more appealing options." They were regarded as holding a generally positive attitude whether they had taken the course or not.

Parents

Parents accepted the program as having merit. This reflected their concern for the arts in general as well as a desire to have their children more proficient and knowledgeable in the arts. They were perceived to generally resist the notion of their child persuing art careers, but recognized some individuals were well-suited to such a career.

Administration

The administration, considered generally open, assessed the value of the program in terms of "the quality of the work produced and character of the art teacher." The administration was here regarded as making little distinction between the values inherent within the art experience and the values apparently associated with the art teacher. That "they would think of the art teacher role as supporting of student cultural values", seems suggestive of regarding art teachers as fulfilling a unique role in giving visual form to student identity.

Teachers

Student Teacher C felt other teachers in the school were open and supportive of the kinds of activities they encountered from the art class. These teachers would usually "enjoy seeing some work in school", and were "generally concerned about the program."

Student/Curricular Issues

Assessment of program should be assessment first and foremost of the teacher. Good teachers are knowledgeable and skilled enough to demonstrate most techniques to students. The program should prepare students for career choices in art as well as providing the opportunity for worthwhile exploration of related materials and method to proceed in the classroom.

A basic component of art programs, according to this student teacher, was a sound commercial training aspect. This would present all students with a background which was benefical for all and particularly useful for those who wished to pursue this direction as a career.

The value of the experience in the long run was doubted, with a belief that not a lot of value is learned on a daily basis. Said Student Teacher C: "At the end of the year students will regard a few things as worthwhile, but tend to keep only one or two items from the year's work."

Self-Expression/Communication

Self-expression was regarded in somewhat therapeutic terms, as a means of "heading off any future psychological problems which might result from students not finding the means to express themselves."

Enjoyment/Satisfaction

Involvement in this program would be "one of the most enjoyable things students would encounter in the year". This sense of enjoyment was to be accrued from the utilization of art for personal understanding, as explained; "enjoyment comes from self-expression."

STUDENT TEACHER D

Purposes/Benefits

"Visual expression" and "creativity" are mentioned by this student teacher as essential considerations for teaching art. The opportunity to build a portfolio, experience a variety of materials and methods, and to contribute a unique attribute to one's background were offered as benefits to be acquired through this experience.

Preparation for university was also mentioned, but was not considered significant due to the small number of students who would be attempting preparation for an art-related, post-secondary education.

Perceived Attitudes

Teachers

Student Teacher D considered the situation in his school as quite "traditional." By this he assessed the teacher approach as traditional in materials' use and pedagogy. Reaction of other staff members was regarded as non-committal toward this area. An example was made of the Physical Education teacher commenting on art teachers as "the decorators of society." This student teacher regarded the comment as a derogatory one and saw it as an expression of viewing the value of art classes in shallow terms. One wonders though whether such comments made to a student teacher may be thrown out to 'test the waters' of the new recruit.

Administration

This participant believed "nothing could be lower in the estimations of the school administration." As an example of his reasoning, he stated the art budget was about one third that of the Physical Education budget. He did not offer supportive arguments for program, materials or class size comparisons.

Students

The majority of students will leave art without a great deal of enthusiasm being shown for their experience. The failure of the experience to enhance the opinion of students was reasoned by this student teacher to be a direct result

of their somewhat closed and superficial attitude toward it from the beginning. A lack of effort at this time was translated into a mediocre experience.

Some students were undoubtedly approaching the subject in a good frame of mind. They had reasonable ability, but would be discounted by their peers as typical art students for their 'talent'. It seems talent in this sense is a measure of one's peculiarity and proportionally justifies achievement. Non-participation is then easily supported by "a lack of talent."

Parents and the public were "just not generally too concerned much except for the cost."

Student/Curriculum Issues

The unique position held by this program within the greater school curriculum was accepted in part as a "pioneering" enterprise in the school. Although certainly historically this was not an accurate assessment of the placement of the program in the school, it did nevertheless point out the feeling of this student teacher regarding the singularity of purpose he held for this program.

Student Teacher D regarded the process of student selection of courses as composed of a few basic principles. First of all "most students would never take this course." This was understood as both a statement of fact in that the majority of students couldn't possibly take this option even

if they desired to do so, and also student preference just was not there.

Second, "If you have talent, you take it." Selection, then, was partly predetermined by ability possessed prior to course contact.

Thirdly, "Most students in the class just go through the motions." This refers to the majority of students in the class who have decided to take it but not to do any more than is absolutely necessary; and then with reservations.

Teachers rewrite or redefine the curriculum to suit their own perceptions of necessity and practicability. The best approach is short-term emphases since "there is not much call for the things you learned in school."

Self-Expression/Communication

The need for personal expression was quickly identified, not so the definition. This student teacher stated that it was, ". . . hard to define what it is, but there is a need for everyone to express themselves."

Student Teacher D sensed or had been convinced of the importance of art in the curriculum but was largely unable to substantiate this conviction. He concluded that "Something as intangible as creativity (still) has a value for society."

Enjoyment/Satisfaction

If the kids are content, so too are the parents in as much as they value the limited parameters of the art class experience. Enjoyment of the course was partially explained in terms of doing something which did not have to obtain academic justification. It was enough that it brought a sense of accomplishment and satisfaction. Other students reinforced this purely sensory involvement by holding it "in awe".

> They see good drawing and quickly respond to what they see. They don't bother with asking about marks their friends got in the subject, but what the things looked like.

CHAPTER SEVEN

INTERPRETATION OF DATA

Introduction

A review of the literature of art education has revealed some common objectives and rationales for the teaching of art. These are the opinions of art educators and do not necessarily reflect the attitudes of students or student teachers. There is a distinct lack of material regarding the attitudes of these latter two groups, and it is partially this unknown which has been addressed by this study. Further, it is of continued importance to determine if such opinions and attitudes regarding art education are shared by all participants or merely co-exist in an amicable environment. Finally, it is significant to ascertain the relevance and meaningfulness of the art program for these participants, with an appreciation of the consequences such acceptance connotes.

Some of the more prevalent conceptions of what issues are significant to the field of art education are surveyed by Stephen Dobbs (1974:169) in a review of related literature he undertook in 1974. Dobbs looked at goals and objectives for art education that ranged from the purely aesthetic to the enhancement of social studies, by authors including Eisner, Broudy and Kaufman, among others. Recurrent throughout the literature are the following

topics as outlined in Chapter Three:

1. Rationales -

   a. The purposes and benefits for which art is taught/taken in high school.

   b. Vocational and avocational considerations.

2. Attitudes -

   The manner in which other persons are perceived to regard the value of art in the high school.

3. Student/Curricular Issues -

   a. Students' choice and selection of art program.

   b. Curricular issues such as perceived official stance, timetabling, content of program, the role of art in the school generally.

4. Self Expression/Communication -

   a. The meaning and appropriateness of self expression in art, and degree to which one attempts to communicate visually.

   b. Social responsibility and awareness.

5. Enjoyment/Satisfaction -

   The significance of the sense of enjoyment and accomplishment gained by the art student.

These ideas and concerns were utilized during interviews to establish a basis for discussion. Topics were raised in random order and were never given precedence over the concerns raised by respondents. Nevertheless all topics

received some, albeit varying degrees, of attention depending upon the interests of the group or individual. No prescriptive format was adhered to, and every effort was made to allow for responses not anticipated in initiating the discussion.

The groupings used in Chapters Four, Five and Six were deemed appropriate for effectively dealing with the data and allowing a presentation in a structured manner. The information summarized in this chapter does not retain this format since the objective is to now look for what the findings conclude regarding the art program for each group of respondents. Their types of answers and the emergent themes from their discussions are included. Responses were grouped (see Appendix B) in outline form to assist in review and comparison.

Chapter One outlined the Problem of the Study in three parts. These are presented with an interpretation of the program as experienced by participating individuals and is an attempt at a description of what meanings are held within this understanding. Chapter Eight lists the conclusions which emerge from this chapter, as well as the implications they hold for art education.

Summative Descriptions

1. What are the underlying meanings of the art program that exist for the art students?

Students experience the formal art program as one of many environments they participate in on a daily basis. Physical and psychological cues continuously define the situation and make demands upon them, and the manner in which art students comprehend and respond to these cues can be noted as the operative art program, allowing one to assess significant aspects of the content of the program by assessing the responses of the students.

Art students have stated their reasons, and those of their peers, for electing to take art, are usually for one of three purposes. Firstly, they have placed themselves into a category of students seriously interested in pursuing an enjoyable and worthwhile program in art. Secondly, some students, they feel, will take art in high school because they believe it is possible for them to obtain credits with minimal effort and they don't particularly object to the nature of the work. This category of students comprise the greater number of students passing through the program, and while they don't directly make harsh demands on the teachers' lesson plans, since they accept the job of making art for credit, they do nevertheless, impose a limiting effect on the ambitions of that class. A settling for

laissez-faire work creates no demands for superior performance, consequently this category of students seem to apply brakes to progress within the program.

Thirdly, there are others who through pressure from parents and administration, are there because they lack suitable options, and these students will usually become disruptive since they feel no purpose in becoming involved. Such students are perceived as ones who eventually skip classes or quit so that despite their negative tone, they actually have little impact on the class in a significant way in the long term.

The art students who are participating in this study have been selected by their teachers as persons seriously interested in studying art and would, as grade twelve students, probably be among those who would choose further education or careers in art. The consenus among these students is that it is not a realistic objective of the art program that students should prepare for a career in art. Such students do not hold any strong ambitions, and with very few exceptions, are not involved in art, outside of a protracted personal interest. This is an important point when one recognizes the need to rationalize the existence of art in the public schools is often for just such ambitions. These ambitions are factors external to the individual such as consumer consciousness, job and university preparation, and are in distinct opposition to the rationales of the

students. Students suggest the purposes they perceive the program to hold for them and the benefits they can derive are primarily those of personal satisfaction; represented as enjoyment, self expression, self discovery, and a natural choice given the students' background of interests.

The premise has been offered by these students that true understanding of art is only experientially acquired and this is reiterated in perceiving their parents and administration as without understanding since they lack this personal exposure. Their parents are, they feel, operating outside of the value system they hold and to a great extent, this is seen as a loss of integrity; the parents vision reduced to external needs such as jobs and money. The supportive actions of parents and administration are accepted as ones of obligation as well as genuine concern for the welfare of the students, and not a direct reflection of a belief in the value of art.

The sense of enjoyment these students receive from their program is regarded by parents as important enough to allow their children to participate with the understanding this is a school or leisure time activity, not a career possibility. Non-art students derive a degree of enjoyment, too, in viewing the art works and murals reinforcing the satisfaction art students already experience. The type of student who possesses a degree of talent in art is likely to become involved, or at least, act supportively toward art

students and the program, while some animosity may appear from those who are convinced of their own inabilities.

Art students comprehend a singular motivation for continued association with the art class, even if only on a leisure basis, and this is stated as a desire to make and view the art they find pleasing. Because of this they suggest a mandatory course prior to high school in which all students can assess the qualities of art involvement and make a more intelligent decision regarding their high school options. Students emphatically refuse any sense of obligatory involvement in high school art suggesting this can only result in unwanted students downgrading the quality of the experience, and the threat of removing the pleasureable aspects. Since the program presently exists solely on the basis of student selection and the meanings they perceive in it, it is both significant and fundamental that their considered number one criteria be maintained.

The possession of talent, or at least the perceived possession of talent presents art students with a sense of rightfully belonging to the class. Students further argue that the degree to which other non-art students positively assess their own capabilities, the greater the possibility of contemplating this course option. Whether these other competent students do, or do not, get into the program, they will elevate the position of art in the school hierarchy of things-that-are-acceptable-to-do. The murals and other works

are appreciated by them, so in a sense they are linked through this display to the art students in class, providing a positive atmosphere which in turn encourages more student work to be produced. In other words, the display of talent helps precipitate increased displays of talent, while functioning to give increased credibility to the program.

These attitudes, while not directly constituting an aspect of the program, imply the environment in which the program operates; an environment which is withdrawn in character from all outside of its core (i.e. the art students and teachers) except for a sharing of the products of that program.

2. What are the underlying meanings of the art program that exist for the art teachers?

The objectives originally outlined by the art teachers were similar to those of the students with more emphasis on preparedness for future endeavours. University or job preparation, while not a fundamental concern, was predominately agreed upon as desireable since understandably these art teachers wanted to know their graduates would not be lacking in some degree of readiness should they choose to go this route. One teacher, more extreme in his outlook, stated the success of the art program could be assessed in terms of the number of students who sought art careers. This

is somewhat questionable in practise for at least three profoundly obvious reasons. Firstly, program evaluation cannot take place with such great time spans that enable students to graduate and develop careers. Secondly, the multitude of factors affecting career selection and the proportionally small number of persons who actually pursue art careers negate conclusive evidence of program influence. Thirdly, there is no justification for presupposing career selection as final fulfillment of either concern or talent. Further, this teacher, though adamant about stating such a priority, alluded only once to a student who was contemplating such a decision. It is more interesting here to note this teacher's perceived necessity to substantiate a program on such merits, while other teachers mentioned lesser degrees of continued art involvement. This teacher expressed a great deal of uncertainty as to what was to be accomplished, how to do it and whether it was worthwhile anyway.

Other objectives included the creating of a class environment conducive to art making, an emphasis on personal achievement, and the promotion of art through increased exposure. The interviews suggest these objectives, mostly as student/art oriented, (i.e. they are not of a long term nature), took precedence over the other objectives.

These art teachers have stated a sense of isolation within the school, and a feeling that what occurs in their

programs is not truly understood or appreciated. The program they experience is not a part of the core curriculum in the same sense that Math or English is, but this is not to say it is of any less importance, simply that its role is outside the scope of more academic courses. Art programs establish their own path and in some cases play an important role in the life blood of the school. What is worth noting here is that there is a perceived peculiarity regarding the art program within the context of the school, and its uniqueness in purpose and worth is reinforced through most contacts.

Historically, the artist has been as one differing from others in perceptual and/or manual skills. The artist of the Italian Renaissance might have enjoyed a status of one gifted with artistic prowess and insight, virtually through Divine selection. At an opposite extreme, the life of an artist such as Vincent Van Gogh, whose stark and colorful biography, rich in romantic examples of eccentricity and turmoil, helps perpetuate the larger-than-life stereotypical Bohemian artist figure. Examples such as these do little to demystify what the program of art is about in the public school. Parents may wonder as to what learning actually occurs in the art class, anyway? According to the art students in the previous section, there is no easy way to answer this question without undertaking the experience personally. Chapman (1982:69) points out that in the United

States about 80 percent of that nation's youth have had no art instruction from a qualified art teacher beyond one required course during junior high school. Assuming the figures in Canada are similar, it leaves little doubt that public opinion may be as much influenced by stereotypes as by informed consideration.

Art teachers, more dubious in concerted judgement than students, assess the program as reasonably meaningful for those involved. The role they play is rewarded mainly from student responses, and also from the degree of satisfaction in seeing students' work appreciated by others. Art teachers do not hold the same sense of meaningfulness in regard to their own position. There is a greater degree of uncertainty as to the transformative value of their role in the art classroom. Combined with this, the art teacher cannot clearly perceive the ideal state of either an art program or student, since the values inherent in the curriculum and with the participants are somewhat at odds.

Parents, administrators, other teachers, and non-art students are generally perceived as holding negative or neutral attitudes towards art. Paradoxically, there is, on the other hand, a sense of appreciation of the products of the class. There should not exist here a misunderstanding regarding the questioning attitude of the art teachers and the questionable attitudes of persons external to the program. The teachers, generably knowledgeable and concerned

in their field, express their reactions to what they see occuring within the framework of their classes and schools, which becomes a less than adequate metamorphosis of values, possibly simply two value systems running parallel and not truly supporting each other in a single venture. Within this context teachers wonder aloud about what is really occuring and what effect they have. In contradiction, parents, administrators, and others possess a value system that does not hold art as intrinsically worthwhile and possibly only beneficial for supporting other needs.

Art teachers are noticeably interested in overcoming the 'weighting' of their classes with disinterested and uninvolved students placed there through school-directed decision making. They suggest a mandatory exposure to art for students prior to high school to enable a more informed and intelligent decision regarding art as an option. Failure to stem the present trends can only lead to further tensions, since the introduction of disinterested students into the class indicates the degree of support the teacher can expect from administration. It also establishes the nature and extent of class involvement.

The skills necessary for communication and self expression are taught by all four teachers as a basic aspect of their program. Teachers believe these skills can be acquired by virtually all students if they make the effort to participate sincerely. One teacher stated she had as her

primary objective the aquisition of those skills by her students and that, until then, self expression should take a back seat. Self expression was the primary objective of another art teacher and the skills were taught as means of facilitating this.

Teachers see no conflict between high emphasis on student enjoyment and curricular demands, or a compromising position created between their values and student values concerning a high priority on enjoyable aspects of the program. This pleasureable factor is a natural reflection of the type of association students have made with their art and art materials. Pedagogically, it makes good sense that skills learning will take place more effectively, as well as more meaningfully, if the students are engrossed in an activity they gain some degree of enjoyment from.

3. What are the underlying meanings of the art program that exist for the student teachers of art?

Rationales were, once again, strongly suggestive of a predominately experiential emphasis in the program, as opposed to emphasis on preparation for the future needs of students. Student teachers have tended to respond more distinctly from a personal viewpoint than the other two groups. They tend to possess and display attitudes which are more subjective and not giving as much consideration to the

student-experience program they are part of. There is no obvious tie-in between the teachers, students and these student teachers in this regard. Two student teachers have noted negative feelings with regard to administration, society, and other students and teachers, while the other two student teachers perceived these bodies in distinctly more positive terms. The responses may be accounted for in terms of individual personality differences, the novel and possibly threatening role as student teacher in a classroom, the transition from student to teacher, or a combination of factors.

A composite view of the way student teachers feel others assessing them as potential teachers and the program suggests they perceive the administration in a less than favorable light. The administration is seen to defend the inclusion of art in the curriculum, but this place is regarded as just off the bottom, and gets minimal recognition for providing an avenue for personal and cultural identity. These student teachers felt that parents appreciated the uniqueness of the art experience, but prefered it remain a uniquely scholastic or leisure time experience, and not a career choice.

Students possessing talent do best in art, consequently, few students are ideally suited to it and most will take the course solely for an easy credit. Talent may be developed but some students have a definite

predisposition to it.

Many of the beliefs espoused by the student teachers often proved to be somewhat contradictory, possibly due to a lack of definitiveness at this stage of their preparation. Comments noting the qualities which would define a good art teacher and a sound program were subsequently followed by a declaration of the futility of it all since little of consequence occured during the high school experience. This, too, may reflect a general questioning of values within the school system and was not taken as a lack of faith in the importance of the potential role of art teacher.

Whereas there was some mention of equipping art students with the fundamentals they would need for post-secondary living, emphasis remained on developing a positive environment for art making. The good art teacher was described as one who attempted to teach for all types of students, who were capable and competent with most art mediums, and flexible enough to adapt the program where and when needed.

Self expression was not as easily dealt with by student teachers as art students. Characteristically, there was more uncertainty with what it really meant and how best to cope with establishing its position as a priority in the curriculum. There was general agreement that self expression was important to the students and the art class was ideally suited its development. Without this type of opportunity and

barring any other likely outlet, two student teachers suggested that some psychological need would not be met and less constructive means for this expression might be found.

Enjoyment of the students in the program as well as that of students viewing the work produced was considered sufficient to justify the program. The sense of satisfaction with the process of making art and subsequently displaying it was thought of as the focal point of the experience. One student teacher expressed a concern that there was a more fundamental value than the provision of a plearureable experience, but noted that enjoyment was the motivation for such learning.

There were a number of issues common to all groups which reflect deeper concerns regarding the role art education can fulfill in the public school system. These are presented in the following chapter.

CHAPTER EIGHT

CONCLUSIONS AND IMPLICATIONS

The purpose of this study was to determine the underlying meanings of the art program as they existed for three significant groups. Interpretation of the data has revealed a number of themes common to the groups and suggestive of these underlying meanings. These themes are presented with an interpretation of what is implied.

There are two distinct conclusions which have emerged from this study which appear to be central to the thinking of all participants, and in fact form the basis for all actions within the context of the program. First, there is a pervading sense of being apart from the mainstream of what occurs in the school, and while this may be perceived as not wholly a negative connotation, it does nevertheless, color the perspective students and teachers possess regarding their collective self esteem, i.e. these persons must consider themselves removed in understanding from the general school arena while participating in this program. Second, the differing value systems affecting each group do not mesh and in fact may act to truncate each other's orientation so that it is replaced by a single dominant system, not through consensus as much as from a sense of survival. In other words, the program exists with the teachers aware of the reasons students have elected to take

it, and the students aware of their parents sense of the worth of art, but these values are not common to all. These conclusions are outlined below.

Isolation/Alienation

The awareness of being apart from the mainstream of the high school curriculum has been shared by all groups. Art teachers have spoken of neutral to negative attitudes they witness from administrators and other teachers, as well as most parents. They note the need to prepare their students for art careers which will almost never be sought. They speak of long term benefits such as consumer consciousness and art in college, and yet, the students they have selected for this study as serious graduating art students have almost no ambition to seek non-leisure time art exposure. There seems to be a paradox in understanding of relevance of the program when teachers attempt substantiation of it by stating typical educational aspirations, and the reality does not bear out such a direction.

Art teachers have stated numerous examples of participation in school functions, such as yearbook work and school enhancement through murals. They also point to participation in curriculum planning, allowing them to input directly into establishing the school curriculum. There should be little doubt then, that these teachers are aware of school needs and desires, and it is in fact this

knowledge that prejudices their thinking in regard to goals for the art program. The reality of teaching in public schools is that one must teach what is required in a public school. The unique position art can play in the development of the students must become subordinate to the general aims of public education. Art is outside the mainstream, even when it is part of it.

The preparation of teachers has never seemed quite adequate (Wolfe 1978;Hawke 1980;Chapman 1982) leaving the neophyte to become absorbed into the social setting of the school; adapting and being adapted to the circumstances of his school; finding out that art education and school-art do not necessarily have similar definitions. In considering art teachers, and possibly also artists, it is conceivable that historically they are not alienated because of their doubts and uncertainties, but doubtful and uncertain because they are alienated. It may not be the fault of inadequate teacher training that leaves teachers unprepared for this situation, but a lack of emphasis on the school level as to what the program might offer of benefit to students.

The role of art education within the total education milieu has historically been elected by art educators for its unique contributions, apart from the general trends. The fact that it has chosen this route suggests a perceived desire to fulfill needs not considered met otherwise. In Chapter Two it was noted the Progressive Education Movement

bore little meaning for general education, yet it was precisely this movement which helped initiate a great deal of what has become (not unquestionably) current art educational doctrine, such as the belief in the natural ability of all children to create art. This movement gave art education a sense of credibility which was also sought in trying to justify art education for psychomotor skills development, creativity training and perceptual awareness; each claim avoiding the value of art itself, since they had nothing in fact to do with art, or teaching it or learning it. It is solely for the purpose of justifying the program in a public school environment.

The effort of art educators to carve out a niche for themselves is an enterprise continuously undertaken and possibly sidetracked into adopting a totally artificial stance, i.e. giving up its uniqueness in art to parade its uniqueness in delivering on general educational needs. Chapman (1982:35) warns that acceptance for this reason is no more likely than for art centered reasons. From external demands for 'accountability' art education has sought acceptable accountable answers. Internally, maybe as a consequence of such demands, it has not ventured far from the traditional studio-based directions that have always marked it. Painting on canvas, drawing and printmaking are still the staples of most art classes while environmental design, technological apparatus and commercial controls are

considered too removed and risky. With respect to social impact, Chapman notes a tendency to instill parameters around the studio atmosphere, keeping social issues comfortably at bay:

> ...I think it fair to say that studio instruction remains the single most pervasive emphasis in art education and that most children are short-changed in understanding the artistic heritage and the functions of art in social life. (1982:36)

There exists then, also a sense of self-imposed isolation regarding allowable avenues of concern as well as techniques and materials, rooted largely in what school-based traditions have established as indicative of 'art'.

Conclusion #1. Art programs exist, isolated in purpose from the mainstream of education.

Value Systems/Priorities

The school and district administration which assists in the guidelines for the program, is also responsible for helping to set its tone. In this capacity it is also reflecting social demands and expectations, presumably in line with parental desires. These agencies directly influence the eventual art program the school will possess, although not necessarily exerting any direct sense of control. The nature of a program which survives as an

elective retains inextricable bonds to its source, the electorate, hence insuring an open ear to its demands. This was borne out in the study with most students verifying a great amount of freedom in selecting materials and approaches for their work, leaving the clear impression less overt influences could also make a contribution. Logically then, it is conceivable that the parents, covertly through their children, pass on their expectations to the art teacher. Not so realistically. Students have clearly stated a belief that they possess a value system not congruent with their parents, or the greater society. They believe, largely, that there is little fundamentally worthwhile from society's perspective except monetary gain, and certainly not an appreciation of the intrinsic worthiness of art.

Laura Chapman (1984:4) notes there exists a common misconception by various groups including educators, "that the arts, with few exceptions, can be experienced, comprehended, and created with little or no formal education." Such a fundamental doubt as to what might be uniquely accomplished through art education, added to an administrative and public disposition to support the program for non-art educational values, leaves little impetus for teachers to seek a rationale solely indigeneous to art itself. Novice art teachers learn they must undergo a transformation from what they are told is an "idealistic conception" of teaching to the harsh realities of planning

lessons appropriate to administrative understanding. The teachers values are, consequently, not given an understanding ear.

The reality the teacher experiences in the classroom is in conflict with a subjective reality for purposes of aesthetic experience which is articulated somewhat by students, reluctantly traded by student teachers for a position, and acquiesced to by themselves as art teachers. This subjective reality defines a structure of purpose which is internally verified by the participants, and instinctively perceived as an inappropriate rationale for public or administrative consumption, so instead, a set of values, constructed rationales, are developed for justification of the program. This illusion makes things a little more bearable, since practicability and survival dictate that if the employing and controlling bodies deem a valuing of the program from a specific perspective, the teacher's orientation will become submerged until there is no further sense of threat, or until the teacher's orientation falls into line.

Conclusion #2: The art program exists in an environment in which many conflicting value systems operate.

There are three other conclusions to this study, but each is the result of the conditions outlined by the first two.

Enjoyment/Entertainment

One can sense danger as an art teacher in the associations that inevitably spring to mind when enjoyment is linked to the art class. If art has a purpose it is most assuredly not solely that of providing entertainment. Administration, non-committed students, and budget-conscious trustees often relegate the frill attitude to the art class, and art to the position of simply providing an enjoyable time. This is indicative of a major misunderstanding of why the program exists, and what, in fact, art education is all about. Administrators and non-art teachers look patronizingly to the art class to become a last hope, a haven for the misfits and academically downtrodden, hoping here at last they may find peace and accomplishment at their uneducable level, or if not, at least keep them occupied. This is not new.

But what of enjoyment as part of the association one has with art and not an objective of the program? This has traditionally been the case, since art educators believe such an involvement with materials has enjoyable benefits. Herein though may be the genesis of some of the present superficial associations attributed to art education. The majority of art classes and activities prior to high school are probably of a craft nature and consequently low in educational demands upon the student. An enjoyable class

though does not have to be educationally barren, but can offer a wealth of important meaning that is rooted in sound educational theory.

Art students in this study desire a class where they can enjoy themselves, and apart from the obvious aspiration of all to establish pleasurable environs, it is worth noting that a large part of the school cannot provide the opportunities for self expression evident in most art classes.

Conclusion #3: Art classes are largely regarded as environments which provide an enjoyable and recreational activity for most of their students.

Talent/Predisposition

Students and student teachers, more readily than teachers, accept as fact, that there are those whose talents set them apart from the mainstream. Art programs, they feel, are there for these students and the others must seek out what they are best at. Teachers see there are skills all students can acquire given a little motivation and a suitable working situation.

The aspect of 'talent' as a predisposition to art making is acceptable to all groups; they believe there does exist a number of persons who are inclined to create art

without the requirements of sustained formal training. Students generally felt they all had talent and were therefore appropriately occupying a position in the art class. In deference to an elitist ideal they stated others should seek out what they are best suited for, and would receive their satisfaction from that involvement.

Underlying the notion of a concern for talent and skills development is a philosophy often described as a 'studio mentality'. By this it is implied that the true function of art is in working with art materials, usually in a traditional manner, and usually restricted to the propagation of traditional skills. Success in this type of program is ascertained by evaluating the products of the class with some appreciation for the degree of participation exhibited in its creation. The drawback of this approach is a sense of reinventing the wheel in regards to materials usage, since the procedures are usually quite prescriptive, with emphasis for creativity limited to the image developed within these parameters.

Conclusion #4: The art program functions for all types of students, but primarily aids the talented.

Psychological Needs/Therapy

This application of the art experience as a type of therapy has been directly acknowledged by the art students

and student teachers as a positive function of interacting with art materials. The teachers on the other hand, see it another abuse of their program, wherein administration can 'dump' students here who present problems elsewhere.

Those most inclined to argue for the therapeutic benefits of art are those who find the necessity of qualifying the program. The art teacher who senses a lack of understanding as to what is trying to be accomplished might suggest it helps with eye/hand coordination, or with providing the student an opportunity to accomplish something in their school year. The administrator who doesn't comprehend a true learning situation will attempt to utilize the class as a release valve for the other teachers, i.e. students creating undue pressures elsewhere can be vented to the art room.

It is imperative for all educators to assess the applications to which art is being subjected in the public schools, and every attempt made to respect its autonomy. Irving Kaufman (1970:272) states, "It is not essentially a tool for psychological rehabilitation or catharsis, personality formation, sheer fun and frolic, cultural aggrandizement or social development".

Conclusion #5: Art classes are accepted by administration as suitable environments for students with personal,

educational and psychological difficulties.

IMPLICATIONS

The conclusions of this research have all indicated a rift between what should be and what is occuring in the art program. This rift can be explained as an awareness, on the part of teachers, as to what is educationally valid and preferred for art teaching, and the need to state other purposes for validation within an environment considered somewhat alien to the specified goals of art education. The situation is one in which as Chapman (1982:144) states, "Arts educators, collectively, are so eager to gain entrance into schools that we seem quite willing to compromise the identity of the arts for any token representation in the educational programs of children." Undoubtably, most art educators would argue that once they are in, they can manipulate the situation towards more desirable ends. It is seemingly true that this is the main avenue into the shools at the present, but in the long term, more attention has to be paid to forcing the official curriculum to reflect the ideals of the more valid art-based curriculum.

The conclusions reached in this study and presented in the previous section are listed below, with a look at the implications they insinuate. Finally, some recommendations are made based on these findings.

Conclusion #1: Art programs exist, isolated in purpose from the mainstream of education.

Conclusion #2: The art program exists in an environment where many conflicting value systems operate.

Conclusion #3: Art classes are largely regarded as environments which provide an enjoyable and recreational activity for most of their students.

Conclusion #4: The art program functions for all types of students, but primarily aids the talented.

Conclusion #5:Art classes are accepted by administration as suitable environments for students with personal, educational and psychological difficulties.

Art education does not have sufficient autonomy with the public school system to warrant fulfilling its own essential purposes, but most serve a role largely dictated to by general educational desires. The struggle to resolve its placement into the general curriculum without a substantial loss of credibility seems destined to continue into the foreseeable future. The findings of this

study suggest it is the interface between the art program and the public school environment that is critically in need of attention. It is here that a greater amount of difficulties occur than one is led to believe from the preponderance of attention paid to the interaction of the child to art, or the teacher to the child. Whereas unquestionably these areas are critical to an understanding of what is occuring with the child, and paramount in importance to appreciating the art experience, it does little to unravel the myriad of factors which redefine the art experience for the school-based child.

The intentionality and extent of administratively directed controls imposed upon the program needs further research. The findings of this study suggest these may often be well meant, although seriously uninformed, attempts to utilize the program for the benefit of all. Timetabling is one manner in which a great deal of program restructuring is achieved. Controlling the number of students, the type of students 'pointed towards' the program, the amount of money budgeted for use, and the location and quality of the facilities collectively suggest to the teacher how and what to teach. The freedoms mentioned in Chapter One that the art teacher possessed are now understood as weaknesses since there is no concrete curriculum the teacher can point to for defense. The freedom to develop curriculum is first assumed by administration, and because of this 'freedom' it should

be noted that a greater sense of control is ultimately brought into play.

Recommendations:

1. In the light of the wealth of research that has occured between the art student and teacher, a great deal more research should be undertaken to assess the impact of the relationship which exists between the art program and the administration.

2. That further research be conducted into the hidden curriculum, which is mandated within the school system, and the subsequent efforts of art teachers to combat it.

3. Teacher training institutions could better prepare students for facing conflicting value systems, and not simply trust that their preparation for student-teacher interaction are adequate objectives.

4. Art educators turn their attention to educating the school administration and others to the fundamental worth of art education.

5. That every effort be made on the part of art teacher training institutions to pressure and inform school systems, administrators and curriculum planners to intelligently plan

for art programs in their schools.

POSTSCRIPT

This study was originated in 1980 as a proposal and in the spring of 1981 as a preliminary document subsequent to collection of data. The intervening years until the present date have seen numerous changes take place in the conception of what methodologies can be deemed suitable and acceptable to this institution as well as to the broader field of educational research. Subsequently there exist at the present alternate methods in which this research may have been conducted which were regarded with a more dubious frame of mind at the time of its conception. Such are the inherent problems of conducting any research, namely that they become frozen in time and necessitate further research to deal with questions that for a limited time seemed somewhat resolved, only to be replaced with questions of a more contemporary nature, often extending in a deeper or more sharply focused vein.

In concert with the methodological transitions evident in recent research, there is the human-historical aspect of perceived need, the limitations of individual comprehension of how to respond to that need, and the wonderful characteristic of all who undertake any form of continued learning, the evolution of self.

This study, four years in the making, has contributed much to a personal appreciation of what issues have

preoccupied my thinking. The realization that I might undertake differing methods to conducting this research if begun today does not imply a lack of faith in its significance, but instead reaffirms my belief that such presently perceived options were a direct outgrowth of this study, and as such form the basis for continued investigations.

In personal retrospect, and with hindsight borne of the much appreciated advice of my committee, I feel there are specific procedural changes I would employ if I were to undertake a similiar study at the present time. The initial format allowed me to collect data regarding the articulated attitudes of the participating individuals. This total reliance on the spoken word with the implicit wariness one encounters in any limited interview setting tends to rattle the supposition that a complete understanding is necessarily being achieved. Whereas in fact there may be no such total understanding possible through any set of procedures, it remains encumbent upon the researcher to explore every reasonable avenue to attempt this clarification of "authentic experiences and common meaning."(Aoki, 1978:12) It was an attempt at finding this common meaning which led me to select the situational sense-making approach for this study. My understanding of the procedure allowed me to interview active participants and search their statements for commonalities, themes which presented themselves for

identification. It seems somewhat ironic, at this time, to note the very approach I selected to escape an ends-means approach should now appear as quantitatively-based as they seem. The A,B,C,D groupings do not evoke as human an image as I originally sought. The reluctance on my part to a completely ethnographic approach was, I believe, due in some small way as indicative of the position of the Secondary Education Department's own growth during the early 80's, away from the still somewhat evident quantitative research methodologies, and my own limited awareness of the richness of discovery possible from a complete adoption of an ethnomethodological approach.

My own biography instilled an uneasiness in me regarding the place of art education in schooling, and of art in the wider society. Having never had the opportunity to experience art education as a student in public school, and having a teacher training period in an art college which did little to implant a sense of comprehension of the role of art, I was rapidly attempting to secure a personal meaning that could be articulated for the justification of art education within the curriculum. Immediately after receiving my Bachelor's degree I worked for two years as a school board Art Supervisor responsible for assisting non-art trained teachers in establishing and maintaining an art program. The personal need to find justification was becoming a professional one. Following this time I taught in

two provinces which seemed to mirror the same veneer of understanding I was beginning to associate with most school boards I had encountered.

In beginning my Master's program at the University of Alberta, I read with great interest the abundance of literature on matters from the accountability of art to art making as a behavioral objective. The rationales of educators covered various approaches some of which are suggested in Chapter Two of this thesis. This study was an attempt to try and piece together the issues and concerns of students and teachers of art so as to help clarify what is occuring in the art program. The result of this study is a portrayal of the art program as attempting to deal with art towards indigeneous ideals while operating in an environment which makes demands on it instrumentally.

Laura Chapman (1982) has gone to great lengths to determine the state of the art programs across the United States. The findings of this study reflect her findings. There is undoubtably a note of pessimissim in the tone of this study, and this I regret. It is I feel a rather accurate portrayal of what is occuring in many schools, and the problem is not rooted in simply administrative callousness, institutional neglect in teacher preparation, or poor teacher capabilities. The pervasiveness of the situation leads one to conclude it is socially constructed and can only reflect those values. The fact that

so many art teachers continue to do exciting work within their isolated domains suggests hope that the rationales that keep them going and that attract the sincere art students are also reflecting a part of the greater society's value system, and these values will become more prominant eventually.

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APPENDIX A

Art Teacher A

I. Can you identify some of the benefits you feel your students receive from their art program?

R. Well...I sometimes wonder whether they get any benefit from it...in some cases. In other cases I know they get benefits from it because I see some of the kids going on into other art areas. In fine arts, architecture. I know a couple of my students who have done that.

I. Are you weighing the benefits of the art program according to how many kids continue into art related fields?

R. I think that like in any other program there is a certain percentage that go on in art, there is a certain percentage that go on in science, or whatever.

I. If only a small percentage, even 1% of your students went on to take art related work, could you still consider having had a successful program?

R. Oh I think so. I think that art itself gives the students a chance to express themselves in another way. A lot of freedom in the program so that they can do things that they might not have a chance to do anywhere else. It exposes them to a certain amount of Art History. It exposes them to aesthetics, which is a very difficult thing to teach anyway because we have our individual tastes. Whether we happen to have something made out of cheap plaster or something that is a one-of-a-kind work of art, we still have a certain taste and a certain amount will rub off if you expose them to it.

I. Can you name what the number one benefit is which you hope students will gain through art?

R. Well, I guess what I hope for is to find that student who will go on and eventually make a name for themselves.

I. If I could clarify that; what is the number one benefit your students receive from your program?

R. Wish I knew. I really don't know if there is an answer to it. Some days I think that I'm in here babysitting. It depends on the kind of student that I do get. If I get the type of student who's in here that wants a soft or easy credit and he doesn't work hard enough to get 50%, then that's all you get out of him. Then you get a small percentage that's really sincere. Then they are held back by a lack of space, lack of materials, lack of equipment. If you were to set up special equipment for them, you would

need thousands and thousands of dollars worth of equipment.

I. Is the administration supportive, then?

R. The entire system is not overly supportive. Art should be taught as a very serious kind of endeavor right from grade..mm. I feel that students, by the time they get to high school, should have had enough art to actually know how to draw, and I find grade twelve, university students who don't know how to draw.

I really question the value that is there at all. I know it has a value because I believe in it. I took art in school. By the way I used to sit right here so this school had a certain kind of influence on me, but I loved art. And there was never any great program here. I didn't know anything beyond ...ah...oil painting when I came out at grade twelve. I didn't know anything about printmaking, pottery. I didn't ever get exposed to that. Sculpture? I had minimal exposure to that. Most of the stuff that I had done had been pretty Mickey Mouse. But even so I got something out of it.

I. You mentioned that attitudes were less than great, and you said that this was true for the administration.

R. I can't really say that. I don't know what the administration's attitude is towards art. We have 1.3 art teachers so I guess you could say we're down to one teacher who teaches art.

I. What does your familiarity with parents and other teachers tell you of their attitudes towards art?

R. Well I haven't had much exposure to parents' or other teachers' attitudes. Ahh..students. I get everything from, "I'm gonna come in here and its a soft touch". I had a couple of guys drop out early this year because they found out there was some work to be done. That amazed them! "Have to do some work? Terrible!" Didn't want that. Wanted to take drama instead because there was less work. Awh..occasionally there are teachers who say "Ah, you just teach art. That's a soft touch."

I. Do you think non-art teachers see some value behind the program, even if they can't define what it is?

R. I would think so. I have yet to see anyone say, you know, "We must have more art". Yet, I haven't heard anybody say, "We must cut the art program out". So I would have to say non-art teachers probably see some benefit.

I. What of parents?

R. I don't know about high school. I haven't had a lot of exposure to parents there. But in junior high I definitely saw this. Parents. A lot of parents thought that what was happening was wonderful.

I. Do you think that this was a response to this particular program, or generally to art in schools?

R. Some of what their kids were doing, some of it because of what they valued. I've seen parents involved in art come in and they've seen what the children were doing as valuable because they saw art as being valuable. There's a value to them (the parents).

I. Parent attitudes then are largely favorable?

R. Yeah, I would say, generally speaking. I've never had a parent say to me, "What's my kid doing wasting his time doing that when he could be doing something useful?"

I. What about any real support?

R. I wouldn't say any real support. But support. Maybe it's this way in other classes too.

I. What about specific directions? Do you feel there is importance to getting students involved in problems of a social nature, pollution or whatever it might be?

R. I think that it is a school teacher's job to get involved in those things, but not my part in any really active way. That's a pretty sophisticated way to approach an art program. I think you could do it, but I think you would lose sight of what art is really about, the basics of it. I think that is where most people fall down. Most kids fall down. They are never taught the basics, the nitty gritty...ahh...

I. What are those basics?

R. I think learning how to see. To learn how to see and know what you see, are the basics. If I can teach a child to see, to see what is in front of him. You ask a kid to draw his hands. Now as a baby it is probably one of the first things that he notices. Now you take a kid in grade ten or eleven and you ask him to draw his hands, you know they don't even know what they look like. They don't even know how the fingernails go on, and yet they have been looking at this thing for 15 years and they don't even know how it works. If I can teach a child how to see, he's going to see a lot more.

I. If you can bring a child to a 'good state of seeing', But this child lacks the ability to put it down on paper, canvas or whatever, have you succeeded with these students?

R. They probably become more aware of everything around them, and that involves that if they become more aware of everything, then they become more aware of...eh...pollution; become more aware of differences, similarities, in people.

I. How important is just the seeing?

R. I'm a firm believer in the old classic way of becoming an artist. You should learn how to see before you ever learn to create. You ask a kid to draw a tree and right up to grade ten I've seen the old lollipop tree, and the old triangle evergreen tree, and I've seen the house drawn like I've seen it drawn by a kid in about grade two or three. I've seen the sun with the rays like a face. This is in grade ten! The kid has never learned to see. That's fine, you know, that's fine. Sometimes these child-like things are beautiful, once we get beyond them.

I think...awh..my impression is with most kids is that they would really like to be able to draw what they see, and have them (the drawings) look like what they see. Now if you can get them to that point, you can get them way beyond that. But to skip over that point and go beyond, I think they really lose something.

I. To what extent is technical ability a part of that learning to draw?

R. The technical thing has to come in because it has an overall impression. I've gone into shows where the technical ability stunk, and because of that it ruined the whole show for me. If I don't see technique, then I really think that the full, eh, statement is weak. The love is gone. The feeling is gone.

I. Would you agree that students could acquire a set of tricks instead of a technique which they could use, and still not have acquired the ability to see?

R. Lots of people are around like that. Lots of artists. And they're whipping out nifty little pieces, and they've mastered a technique. But they haven't learned how to see.

I. How do you separate the two?

R. Well, I think that for the persons that will end up seeing, you will see that the concepts will be far greater. Far more impressive than the other students. The thinking student quite often...You will see...He may not be as

technically as good as someone who does the nice little sofa-size painting. You may have something that is a little rough and crude. Nothing over $49.95. But the concepts are greater and you have to evaluate that. But I think there is a meeting of the two. I think that the person who has the ideas should attempt to work on the technical skills, and I'm a firm believer in doing things over and over and over again.

I had an art instructor when I was in Calgary who used to say you don't know how to paint until you've drawn a thousand paintings, and I believe the man. To this day I believe him. And I heard the chap, I think it was the creator of Bugs Bunny, say when he was being interviewed, when he was going to art school he had his teacher say you don't know how to draw until you've done a hundred thousand drawings. He said he (the teacher) was wrong. It was at least 250 thousand before you know what you are doing. Try to get a kid in grade twelve to believe that. They think that whatever they turn out is beautiful. It's fantastic. And they're just babes in the woods. And a lot of parents think they are beautiful.

I ran an art gallery for awhile, and I had a guy phone me up one day and say, "Hey, I've discovered a painter! This person is fantastic!" And this guy went on and on and on. You know, I was cautious because this thing went on every day. I said, "Tell this guy to come up and see me with some of the paintings." Which they did. And the person came in and ahh, they had a certain amount of ability. The colors were raw. The drawing and painting technique was rather amateur. Rather, it was completely amateur, and I finally asked, "How long have you been painting?" And she said, "Six months." So she had done maybe thirty paintings in her life, and yet the public was going...This John Q. Public was hyping this person, you know, like from the hype I was getting I figured hey, we've probably come across another Picasso, Chagall, Rembrandt or something or other. Another person who was just pure genius. And this person was turning out mediocre pot boilers. With potential. Unfortunately. The potential was there but they were being hyped to such a degree that they were so good already that I wondered if they would go any further.

All this is what happens with the students. They go down and see the gas station art (paintings sold from a van in a local gas station lot) and think it is wonderful. And if they could whip something like that out, then that's where they would stay.

I. This is their standard?

R. It's the standard. And it's the standard of society, unfortunately, in a lot of cases. It's when they get into a real art situation that they start to see beyond that in

most cases. And when I say "a real art situation" I mean where they are bombarded by the hour with art, and the high school doesn't allow that. Not enough time.

I. Is there something art can offer all students?

R. Theoretically, art should probably be a compulsory subject.

I. Why?

R. I think to make people more aware. Of aesthetics. Of the world around them. Of things of beauty. Being exposed to it. In North America, I think, and I haven't travelled out of North America, we are not exposed to art. We don't see it on our streets very often. Well, let's say we do but our art forms are are so..ah.. blah that we don't really recoghize it as art. We don't look at architecture, it's art. We don't look at an automobile, it's art. We don't look at a billboard, it's art. But we are not exposed to fine art like the Europeans tend to be. Not all Europeans tend to appreciate what they have over there either, but at least they're exposed to it.

I. What does it matter?

R. Well I think that it probably matters a great deal if people have a different outlook, a different taste for things. Whether it is how different houses are decorated, how different streets look. I think that it could have an effect that way.

I. What then, as an art teacher given whatever materials are needed, becomes the most important thing to teach?

R. I think that if you had it broken down in different levels to accomodate different types of people, because I think that you could get by with including a little bit of art history in their history studying another country; look at their art. Ahh..perhaps as another way of introducing art to the other students, and I think that you're going to have to get right down to the artsy craftsy stuff, but I think that you get beyond the hooked rug that you get over at Zellers, or wherever you buy these kits. I think that you get beyond that and get the kids to start creating their own ideas. Even if they are bad, it's still better than going out and doing a paint-by-number.

I. Bad in what sense?

R. When I say bad, I mean a copy, or kitsch, or just not very aesthetically pleasing. Let's put it that way. I would

sooner see a kid hand in an attempt at a painting than the most wonderful paint-by-number that you've ever seen. I just don't think there's a place for it. I think that it reduces a person's creativity, it just honestly defeats it. Because they can be very successful with a coloring book, but boy, ask them to do anything else, and because it doesn't look as good as the coloring book, they're afraid to go out and test it.

I. What kinds of meanings do words like creativity and self expression have for you as an art teacher?

R. Sort of cliches, thrown around too often.

I. Any underlying truth to them as an art teacher?

R. Never really stopped to analyze it that carefully. You know, to see whether I believe in... Guess there's a certain amount of creativity that everyone has. I don't reject the word, just never use it. Quite often I would say, "Gee, that's quite a creative way of approaching it. Innovative. Certain human quality to it. A peculiar quality to it."

I. What aspects of the human character are appealed to, such as self expression, in your program?

R. I think that that is probably not worked on hard enough. I think that a lot of the students really are afraid to express themselves. It's so much easier to go out and copy someone else's picture or drawing, instead of trying to do it yourself. They all want to succeed and you know, I tell my students, "You have to work at it, just like having to work at learning how to play a piano. If you want to be a good musician you've got to practise every day. You want to be a good artist, you've got to practise every day." It just doesn't happen. It is a matter of learning how to be an artist. It's not just a God-given gift. Sure some people are given the ability, or the ability to make it easier for themselves to do things. Everybody can learn to be creative to a certain degree.

I: What types of answers would students give as to the benefits they receive from art? The most valuable things they would hope to get from art?

R: Well I think that some would possibly see it as they would learn how to do things. Now when they start analyzing how to do things, they are being creative to a certain degree. It depends on your definition.

I: What would you say you're average grade twelve student would state was important?

R: I would think that some would say they got the opportunity to experiment with, or to try out things. That's probably how they would word it. That's what most of the kids would respond like.

I: How important is it to consider jobs? Is it vital that you see your kids as always looking to go into a career of art?

R: No, because I see the possibilities of becoming an artist are very limited. It takes a special kind of person to go there and work his butt off. I don't care if he's a painter. I don't care if he's a commercial artist. I don't care if he's involved in interior design, and they are going to work darn hard if they are going to be successful, and they are going to work on the edges of it probably. They could get jobs such as paste-up artist, pasting things up, but they really don't need much of an art background for that.

To get into the real heavy creativity, it's like the old saying goes, you know. "There are a hundred thousand comedians out of work and you want to be a comedian." It's just about the same way with artists.

I. Well then you seem to think there are important reasons for taking the subject.

R. Oh yeah. For your everyday pleasure. Just for your ability to be able to hang nice paintings on your wall if you need to, or pick out a nice print, or be aware that something is considered by people to be aesthetically pleasing.

I. Why? Since some other teachers might not see this as valuable, then...

R. Well if we place everything on money making, then really I think that probably we can't find much validity in most of our high school programs, except maybe some shop programs where you can see some direct way to make a living.

I. How about Math, Science, English, making one potentially more employable?

R. A person who is creative, a very creative person, artistically creative or creative period.

[delay]

I. Does art contribute to this overall creativity?

R. I think so and combined with those things, I think they

could probably, if you want to put dollars and cents on it, I think would probably make a lot more dollars and cents than a non-creative person. Just the fact that they have a different way of looking at things. That's why scientists get where they are. It's not because they thought the way everybody else did, it's because they thought differently. They have looked for a different answer, a different way of thinking. I believe it. If you have a creative person they will always be more successful.

I. What criteria is used by students to assess the value of the program?

R. I think if they had a nice time they would consider it reasonably successful. I think if they had an opportunity to do what they wanted to do, that would make it successful.

I. You're saying they are thinking about it mainly in the short term. If they are happy and enjoying themselves now. Do they ever think long-term, whether they will benefit in the long-run 5-10 years from now?

R. You see, I question if many of the kids even think of tomorrow. Because you can ask a grade twelve what they will do next year. "I don't know. Have no idea." And you can ask then time and time again, "What are you going to do next year?" "I don't know. Maybe I'll go to university. I don't know. Get a job."

Student Teacher A

I: Would you make a brief statement summarizing the attitudes you perceived among the high school students in your school (in relation to art).

R: I didn't have much contact with the other art students in my school, but from what I saw in my classroom there were about half of the students there because they thought it was an easy credit and didn't treat it seriously. They resented the fact that tPey were made to work and they made it difficult for the others. There was a middle group that enjoyed it but were not confident in themselves, that really needed to be pushed. They had fun doing it. And then there are 4 or 5 in each classroom who are potential artists and they are frustrated as hell because they have to deal with the rest of the class.

I: Are you suggesting that given the opportunity many of the present art students would drop the course for some alternative?

R: If you had a class of 20 I would say about 7 or 8 would drop it.

I: What do you see then as the main motivation for those students would elect to take art?

R: A lot of them feel they have a latent potential.

I: That seems to suggest art class is mainly for the artistically inclined as opposed to the average student.

R: But there are a lot of people who are art inclined who just have to have it brought out of them. More would be inclined except that the peer codes don't allow them to show that they are enjoying it.

I: Can you tell me a bit about peer codes?

R: It is allowable to like art, but you are not supposed to show it. It's cool to say, "Gee this is a dumb project." I had that comment from 3 or 4 students. Given the opportunity to develop their own projects they couldn't do it, so they were told to zip up or get out. And that ruined the rest of the class. But they can be shown the negative effect they are having on the class, they can be shown this (behavior) is detrimental to themselves.

DELAY

I: Does the school lose if there is no art program?

R: Wouldn't make much difference to this school since only 160 out of 1600 students take it. Maybe half of those (160) students would miss it.

I: What is it that you think they would be losing out on?

R: They would miss the opportunity to become better technicians. They would also lose in not learning to express themselves.

I: What do you mean by becoming a better technician?

R: Okay, everybody has the potential to draw. I'm thoroughly convinced that anybody that sits down to, can draw. Some are better than others. The ability to technically represent this cup with line, color, etc.

I: How much of your own emphasis would you direct towards vocational or job preparation issues?

R: I am not a commercial artist and don't pretend to be and I wouldn't try to prepare students for something that I know nothing about.

I: Are there then, aspects of the art program which students would gain which would help them become more competitive workers?

R: I don't know about becoming more competitive, but I see art as being an opportunity to become more confident in themselves.

I: Is it reasonable to try and justify art on the basis of vocational preparation.

R: I couldn't justify my program (on that basis). Because I'm not dealing with the concept of finding a job afterwards. I want to deal with the student and what the student can do for themselves. If they learn to draw and to paint they have got something for their recreational time later on, fine. If they are very good and go on to commercial art, fine. I would hope that by taking art they would be more creative in other things that they are doing. If they can solve a problem abstractly through art maybe they will be able to apply this to what they are doing in some other field.

I: Would you generally say or concerns are of a long term nature or generally short term?

R: I think that if I were teaching Art 10,20, 30 right now

my immediate goals or aspirations for myself and students would be short term, "I did this. I'm proud of it. This is a part of me." This is what I want them to learn. Had I the opportunity to develop the program for 3-6 years, then I think we should be looking at long term goals.

I: Would you venture an assessment of the attitudes of the non-art staff regarding art teachers and students?

R: I think that a lot of people in the pure sciences or math basically don't see the relevance or the importance of it at all, unless they themselves are artistically inclined. I've had discussions with people who try not to say what they themselves really feel about the art program for fear of hurting my feelings.

I: What, then, do think they tell themselves is the justification for the program?

R: I think a lot of them look at it as a necessary evil. Something that is not really important but "it's nice to do."

I: What about the parents of involved students?

R: Well judging from their attitude on parent/teacher night, very few expressed any concern whatsoever. We compared notes the next day: how many people had visited which department and I think only 4 or 5 actually directed questions at us. Whereas the math, the science people had something more tangible; "You mean your child only got 62%. They ought to be doing better." The parents were much more concerned about that then they were about art. Something has got to happen in school from day 1 in order to educate these kids to the importance of art.

I: Would these parents pull their children out of art if that were possible without any great upset?

R: From what I could gather, kids from higher income homes where Mom and Dad had university educations, they (the parents) could see the importance of it. But kids from working homes, their parents are not too involved in the whole situation. It is not a bread and butter issue and therefore is not too important. Whereas somehow they figure mathematics and biology are bread and butter issues.

I: Is the value of the art experience primarily one of a personal or social nature?

R: I think the two go hand in hand. If you can have the student develop their own sense of self worth, then it is

inevitable that society will benefit. I would hope students would say their own personal sense of growth and development. Because it is only through that development that any input is made to society.

I'm not really too concerned about that. It depends on the art teacher.

I: Is it all a matter of the art teacher's attitudes?

R: Wouldn't it hamper creativity to be totally controlled by curriculum? Nobody has outlined art programs like science programs with this, this, and this, as far as I am concerned. And I don't think anybody should. By the end of grade 12 you should have to draw a cylinder? Who needs it?

I: Well then, is there anything specific which students should acquire by the end of grade 12?

R: I would like the students to know about a lot of technical skill. I would like them to have an idea, and have found something which they would like to work with, and to carry that idea through and to convey that idea to the public. I want him or her to be able to do that. I want them to be confident. "It doesn't look like a tree? So what do I care for your opinion. It's my tree and that's what I feel about my tree."

I: Does that reaction suggest confidence?

R: In some ways it is. But they have to be able to justify that tree. "This is the way I've drawn it and if it has purple leaves on it, fine it has purple leaves on it. But that is only because I feel that in some way that purple rather than green portrays to me the idea of that tree." Now he ought to be able to justify that feeling to you. Art is not mindless. It's not just something that we can do with a couple of lines on paper and present it to the world. I think art has to be somehow made more academic, if you will. We have been saying art is totally creative and it just flows from your spirit and goes on to the page, and it's just not so. Maybe it does. But for it to mean anything it has to come from your mind, not just from the 360 points of the compass.

I: It sounds like you are suggesting a fairly definite notion of what you can learn from art. Can you define those objectives more closely?

R: I think I could write down what I hoped a child would learn through art. But to impose my ideas on another teacher, that's a different thing.

I: In terms of your own teaching, would you write down ideas like increasing self expression?

R: I think you have to write down things like that so you have them to look back over. You have to be constantly reevaluating your program. You start out at the beginning of the year with 5 points, whatever those 5 points are. You stop a week, a month down the road and you ask if these are happening. If not, why not? Am I not realistic? Is there something that I could do to my project; is there something that I could do with my approach that would bring these goals to pass.

I: How much importance would students reaction (to those objectives) have on your continued planning?

R: I'm not sure what you mean.

I: Is it an indicator of how meaningful the program is for the students to respond to your objectives and would you change your program according to that reaction?

R: I think you can't take your whole class and decide whether your program is working or not. You've got your program geared for a certain type of student and not every student in, eh..

I: Who is that certain type of student?

R: For myself right now, I would like to see throughout the whole school something happening, an opportunity room for the bright kids. For the kids who are the go-getters, are pushing themselves to do something. As the school system stands now there is nothing for them.

I: Are you speaking of a brilliance in art or generally?

R: Having some kind of drive, something within them that makes them want to do that, to start sketching anytime they like. So it would be good for that group of students in particular.They should have all the input that you can give them. Why should they be held back by others? Those are the students who if they go on in art, need a good base. I can provide that base. Those who are in the middle group who like it as a recreational activity, not as a driving force behind their spirit. It would be good for them too.

The reason I feel so strongly about these students, I'll tell you right now, is that through high school I was one of those bright students. I didn't crack a book, I didn't do anything. I got excellent marks.

I: You had your own good reasons for what you wanted to do?

R: No I didn't have any good reasons for what I wanted to do. Nobody pushed me.

I: You had your own drive?

R: No, I didn't have my own drive. I just breezed through school. But I could have. If someone had said, "Lookit, that girl over there is bored to death with what she is doing. Why don't we do something. We are in control of this situation, so why is she just left with the rest?" I think it is important.

Now I'm not saying that I'll neglect the others. But I'll be damned good and certain to notice all these (bright) kids.

I: Where then should the emphasis be directed? The average student or the brighter ones?

R: Well who are the movers of society? It's not the person who works 9-5 at some desk job or factory. They are not the persons who come up with the ideas. In class the same thing is going to happen.

I: How would you define society?

R: Have you ever seen a flock of sheep?

I: Well I've seen the analogy.

R. You've got a mass of flesh. Wooly bodies milling around. And they just mill and mill and mill, until one animal makes itself known as the mover of society and where he leads the others will follow. And if you are not developing those leaders, who the hell is going to ... There is going to be nobody to follow.

I: How does the teacher choose the leader? By giving all an equal opportunity and hoping the leader evolves?

R: The leader evolves naturally.

I: Is that not a case for giving the best to all the students? Should the curriculum be geared for all the students?

R: Well sure it should be geared for all the students. Every student has potential to do something. To make something of his or her life. There are some students that just need more attentiom than they have been given.

I: Under the present system is it reasonable to try and get

an art program for all students.

R: I think it is reasonable but I think that we as art teachers are going to have to convince administrators of the importance of art. Why we need it. Some of us do not have our ideas formulated. We know deep down it is important for us and it has been important for society over the ages, but we still have to convince the pocketbooks of society that its important. Idealistically, you should have a program for everyone. But that is foolishness. Realistically you can't do that. But if somehow you could divide your classes up, and I'm saying this is true for all courses, Shop, Drama, Music, Art, whatever. You should divide it up so that the people that can achieve can be given that opportunity to work with like minds. To work with like courses to develop. And you've got another middle group, and the teacher would not be torn betwixt and between saying, "This kid is bored to death in my class", and "This one is understanding", and "These aren't".

I: Why teach art?

R: Because of its importance to me. The creative process to me is an avenue which.. mmm. Well art is the only way I can explore it. I have things within me that cannot be expressed in writing, that cannot be expressed in a mathematical equation, or anything like that. It's like anything you do. If you sew, if you are a carpenter, there's a sense of accomplishment that can be gained from the art process.

APPENDIX B

COMPARISON OF RESPONDENTS

ART STUDENTS

Benefits/Purposes

Art Students A

- To develop imagination.
- For self expression.
- To release tension.
- For problem solving.
- To increase creativity.

Art Students B

- For university preparation.
- As an escape from pressures.
- For enjoyment.
- To develop diversity in reasoning skills.

Art Student C

- For job preparation.
- As a logical progressive step for talented students.
- To develop creative abilities.
- To develop expressive abilities.
- For university preparation.
- As opportunity for discovery.

Art Students D

- For self discovery.
- As alternate option in school curriculum.

- For enjoyment.

- For satisfaction.

- For self expression.

Perceived Attitudes

Art Students A

- Parents have different value systems than students.

- Parents don't see art as important in itself.

- Parents see art as important in 3 ways: job acquisition, monetary gain, or higher education.

- Parents regard their child's enjoyment as important, often understood as a relief from school rigors.

- Skills-competent non-art students are more supportive than less skills-competent non-art students.

- All students enjoy murals.

- Most students want to take art.

Art Students B

- Parents are supportive of art classes.

- Students who don't take art are not supportive of the art class and generally make put downs.

- All students are curious as to what occurs in the art class.

- All students enjoy seeing the art work.

Art Students C

- Parents do not support art unless there is a

definite potential for employment.

- Parents allow art. It is O.K..

- Parents see a career in art in terms of non-doctor, non-lawyer, non-foreman position. Art then is not viewed for what it might offer but what resisted for what it doesn't.

- Students who don't take art enjoy looking at it.

- Teachers and students generally feel the school atmosphere is improved by the contribution of the art class.

- Administration supports art for its own reasons, but they fail to see the true purpose for its existence.

Art Students D

- Parents lack a meaningful experience in art.

- Parents assess art in terms of job potential.

- Parents view art from an exclusively aesthetic vantage point.

- Parents don't understand the art experience.

Student/Curricular Issues

Art Students A

- All students should be required to take art prior to high school.

- One can only appreciate the value of the art situation experientially.

- Non-concerned students would not easily survive.

- Attitude of the individual is determining factor

in success.

- Students have the ability to acquire all necessary art skills.

- Positive student response to program suitable criteria for assessing its value.

- Enjoyment is a determining factor in program's worth.

- The school does not recognize the value of art.

- Historically schools have not placed much value on this subject.

- Different standards of importance must be used in assessing value of art, unlike math.

- Different definitions of intelligence, capabilities, are applicable to art.

- Knowledge gained through art is peculiar to this experience. Such knowledge is necessary for self-expression.

Art Students B

- Any student can take art.

- Usually selections are for one of three major reasons: enjoyment, career preparation, easy credit.

- Enjoyment in art results, partially at least, in the lessening of external problems.

- Talent adds to enjoyment, and good programs promote this ability through opportunities to do your own work.

- Career preparation is considered a poor reason

for course selection. Most teachers expect their students to follow an art related career. Some programs (Commercial Art) are reasonable beginning points for career.

- For those few students who are seeking a career in art, the school should offer an alternative program.

- Students who choose art for easy credit don't like it and consequently won't last long.

- The teacher and facilities are synonymous with the program.

Art Students C

- Any student can and should continue to have the right to select art.

- Students who expect easy credit are of limited impact on program.

- All students can benefit from the art program if they should elect to take it.

- Student choice is essential. Mandatory high school art would have negative student reaction.

Art Students D

- Grade 10 art students are less committed and more prone to insincere involvement.

- All students can gain from art program.

- Students should have opportunity to try art in elementary school without obligatory involvement in high school.

- Art studies in high school have no benefit

vocationally except in art related jobs.

- The experience of the art program enables students to intelligently assess the work of others.

Self Expression/Communication

Art Students A

- Students have a need to express themselves.

- Drawing and painting are means whereby students can express their feelings.

- If a formal art program did not exist students would find less socially acceptable means to communicate their feelings.

- It is important for others to see and accept art work.

- Making art is essentially a personal endeavor.

Art Students B

- Self expression is a form of sharing feelings.

- Words are not as unique to the individual as are pictures.

- Communication is necessary for sustained feelings of normality.

- Visual means of expression is more effective than written.

- It is preferable that others enjoy or understand your work.

Art Students C

- Students can express deeply held convictions through their art.

- Art work, especially murals, tells others of your uniqueness.

- The written word is more limiting for expressive purposes than the visual image.

- One's progress can be observed by reading changes in work over a period of time.

- Art work provides an arena for personal exploration enabling one to communicate with oneself to discover personal truths.

- Murals, etc. can reach out to the public with messages of individuality.

Enjoyment/Satisfaction

Art Students A

- The fact that art is an enjoyable activity suggests that it is an appropriate means of personal accomplishment.

- Art is suitable for those who are art inclined, others should find alternate channels for fulfillment.

Art Students B

- Enjoyment of the program is justification and motivation for involvement.

- Art satisfies the particular preference of some students.

Art Students C

- Satisfaction in art activity is accepted as a natural and understood part of the involvement.

- There exists a personal meaning for students in the program that is reinforced through pleasureable interaction with materials.

Art Students D

- Participant enjoyment is more important than viewer enjoyment.

- Social good is achieved when individual satisfaction is sought.

ART TEACHERS

Purposes/Benefits

Art Teacher A

- For self expression.
- For uniqueness of experience.
- To learn aesthetics.
- For pleasure/enjoyment.

Art Teacher B

- To increase art knowledge.
- To prepare students for art careers.

Art Teacher C

- For awareness of the social and physical environment.
- To increase consumer conscienceness.

- For development of leisure skills.

Art Teacher D

- For enjoyment.

- For self expression.

- To prepare for more extensive art studies later.

Perceived Attitudes

Art Teacher A

- School system is not very supportive of art program.

- Parents of high school art students are not particularly interested in their child's involvement in the program.

- Parents of junior high school students are demonstrably positive about the program.

- Non-art teachers are generally neutral toward program.

- Art students are generally not strongly committed to art program.

- Non-art students are generally not positive towards art program.

Art Teacher B

- Parents and public are easily influenced by media to disregard arts for sports.

- Parents view art careers as a questionable choice.

- Parents tend to support program generally.

- Parents and public enjoy high profile of art.

- Experience gives art students sense of value regarding art.

- Student interest could be enhanced by giving certain degree of freedom.

Art Teacher C

- Although generally neutral, administration tends to be supportive overall.

- Parents are proud of what they see, but the degree and extent of parent appreciation is extremely limited.

Art Teacher D

- High school students do not have strong feelings toward art program.

- Administration reacts positively towards high profile of art in school.

- Parents support students during school year, but could not be counted on for support of non-scholastic art activities, careers, etc..

- Art students are sincere in their efforts with very few exceptions.

Student/Curricular Issues

Art Teacher A

- Success of an art program is reflected in the

number of students who ultimately make careers in art.

- The immediate benefits of art are difficult to define.

- Too many unqualified persons presently teach art.

- Social issues are not the direct concern of the art teacher.

- Learning to see is a prime objective of this program.

- The acquisition of good technical ability is indicative of having learned seeing skills.

- Students are not capable of establishing their own standards since they are too easily influenced by insincere art opinions.

- An art teacher should be able to teach students regardless of their depth of understanding.

- Good art should be evident in daily life of students.

- Compulsory exposure to art in school is necessary for thorough understanding of the subject.

Art Teacher B

- Students have individual reasons for course selection.

- All students can gain some communication skills through this program.

- Contributions unique to this field include the

provision of a warm, human environment in which students can interact.

- The needs of students seeking an art career are met.

Art Teacher C

- Ultimately an art teacher should teach values and judgements in art.

- All art students must become competent in handling all art materials.

- Good art students are those who find a means of utilizing their abilities to the fullest.

- Practical and technical considerations are treated equally.

Art Teacher D

- Mandatory art courses for junior high students would better enable them to select art in high school with an awareness of what the curriculum requires.

- Art teachers have the advantage of largely predetermining all aspects of the curriculum that physical circumstances allow.

- There is a need for greater availability of supporting materials from the Department of Education.

- Individual art teachers bear direct responsibility for enhancing the air of professionalism associated with this specialization.

- Justification for the program is made visible in

its products.

- Art must always have a high profile in the school to legitimate it and attract good students.

Self Expression/Communication

Art Teacher A

- Creativity can be learned.

Art Teacher B

- Communication skills like writing must be learned. This includes the visual arts.

- Self esteem increases with acquired communicative skills.

- The promotion of personal or self expression is the aim of the program.

Art Teacher C

- Self expression can only be achieved when tools of communication are achieved.

- Self expression is ultimately a student choice of skills application. Teaching such skills is a program priority.

Art Teacher D

- Personal expression defines the qualities unique to the individual.

- Through artistic self expression students can project their understanding and reactions to the greater school community.

Enjoyment/Satisfaction

Art Teacher A

- Degree of enjoyment is criteria used by students to assess quality of program.

Art Teacher B

- Student enjoyment is goal of this program and as such is not in conflict with the Department of Education requirements.

Art Teacher C

- Students should take pleasure in activities, but this should not be program objective.

- Student enjoyment is motivation to learn skills.

- Lack of enjoyment on the part of students usually results in leaving program.

Art Teacher D

- Art is enjoyable to teach.

- Students favor art for reasons of personal enjoyment.

STUDENT TEACHERS

Purposes/Benefits

Student Teacher A

- To acquire art skills.

- For enjoyment and confidence.

- To develop leisure/recreation skills.

- To develop creativity.

Student Teacher B

- For self expression.
- For enjoyment.
- To prepare portfolio for future benefit.

Student Teacher C

- For enjoyment.
- For self expression.
- For job preparation.

Student Teacher D

- For visual expression.
- To develop creativity.
- To prepare portfolio for future benefit.
- For uniqueness of experience.
- For university preparation.

Perceived Attitudes

Student Teacher A

- At least half of the art students are using the program for an easy out from other classes.
- Very few students are sincerely interested in art.
- The small number of sincere students are frustrated and held back by the other students.
- A middle group of art students would become positive if peer pressure allowed it.
- Parents are generally negative or neutral

towards art classes since they do not provide the likelihood of employment.

- Non-art teachers do not see any real value in art.

Student Teacher B

- Parents and teachers value art as an opportunity for self expression.

- Students will become enthusiastic when they perceive the opportunity of experiencing new learning opportunities.

- Parents readily support the program for reasons of community acknowledgement.

- Parents prefer their children seek careers not related to the arts.

- Non-art teachers are generally positive regarding the program.

- The administration understands the inclusion of art in the curriculum and support it accordingly.

Student Teacher C

- Students usually regard art as an appealing option.

- Parents desire their children become understanding and competent in the arts.

- Parents prefer their children not choose a career in the arts inless they are especially well suited to that field.

- The Administration is influenced by image of both art teacher and program.

- The Administration sees art as supporting student cultural identity.

- Most non-art teachers support and enjoy the benefits of the program.

Student Teacher D

- Non-art teachers are not concerned about the program.

- Administrations priorities place art on the bottom.

- Most art students are not strongly affected by their art experience, due to their insincere approach to the subject.

- Talented students do best in art and the student body recognizes this.

- Parents and the public consider art only in financial terms.

Student/Curricular Issues

Student Teacher A

- Art teachers have to direct their programs for the maximum good of all students.

- Bright capable art students should not be held back by others.

- Vocational concerns are not the concerns of the

art program.

- Personal growth is fostered through art and contributes to qualities found desireable by employers.

Student Teacher B

- Student art work should be given a high profile in the school.

- Students exposed to good art support the program.

- Historical defensiveness of particular school programs is simply a fact of life.

- An art teacher should be knowledgeable regarding student learning through art and remain in control of the program.

- The art teacher should create a human environment with human relations a high priority.

Student Teacher C

- Assessment of the program should be primarily an assessment of the teacher.

- Good art teachers are knowledgeable, good instructors, and able to anticipate future needs.

- Specific training related to commercial preparedness should be included in the program.

- Ultimately, students receive very little from school that is of any true benefit.

Student Teacher D

- The art program exists in isolation in regard to

its specific value.

- Students who have talent take art, while those who do not tend to stay away.

- Only a few students in the program put any real effort into their work.

- Teachers redefine the curriculum to meet the needs they perceive.

- There is very little of consequence that occurs within the school including art class.

Self Expression/Communication

Student Teacher A

- Communication of ideas is more important than simple possession of skills.

- Art instruction and learning should be cognitive as well as an aesthetic exercise, concentrating on the process of sharing of personal experience.

Student Teacher B

- The encouragement of self expression is seen to be an important objective.

- Lack of self expression opportunities may ultimately result in some psychological problems occuring.

- Learning how to communicate visually is immediate goal.

Student Teacher C

- Self expression enables students to head off

some psychological problems later in life.

Student Teacher D

- Self expression, like creativity, is hard to define, but essential to program.

Enjoyment/Satisfaction

Student Teacher A

- Enjoyment is an important component, but should not be the objective of the program.

- Deriving satisfaction from participation and productivity is essential to program worth.

Student Teacher B

- Enjoyment of present involvement in work is more important than preparation for future needs.

- Satisfaction can be gained from awareness that exhibited art is well appreciated.

Student Teacher C

- Art is viewed as the most enjoyable aspect of the school year for students.

- Enjoyment is derived from self expression.

Student Teacher D

- Student enjoyment of program provides sufficient reason for at least limited parent support.

- Other students took pleasure in seeing the work which was created by the art students.